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Ekaterinoslav: One Family's Passage to America is a one-act dramatic musical composition based on a 2012 collection of poems by the critically acclaimed, bestselling author Jane Yolen, who suggested the project to me based on our previous collaboration. Scored for singers with a chamber orchestra of strings, clarinet, keyboard, and percussion, the composition lyrically recounts the story of the Yolen's family's emigration from a small Ukrainian Jewish village to Ellis Island in 1910–1914. Her story of rediscovering a family history and heritage evokes broader issues of truth and lies, and how a cultural identity can be found or lost through stories people tell about themselves. It movingly depicts a noteworthy period in twentieth-century Jewish, American, and European history, shedding both factual and emotional light on the struggles, fears, and hopes of the immigrant experience. *Ekaterinoslav* is the poetry of displacement, and of self-constructed identities. My musical setting accentuates the poems' lyrical appeal, incorporating some ethnomusicological research into early 20th-century Jewish and Ukrainian traditional melodies. The resulting work is an innovative hybrid of musical theatre, opera, monologue, and memoir. Minimalistic staging is combined with projected digital and archival images to portray the idea of reconstructed history, while singers take on multiple roles and interpretations of characters as their stories are told and untold.

ASPECTS OF COLLABORATION AND
QUESTIONS OF IDENTITY IN
EKATERINOSLAV

by

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Approved by

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CHAPTER I

“THE ACCIDENTAL FEAST”: MUSICAL COLLABORATION WITH JANE YOLEN

Jane Yolen (b. 1939) is an acclaimed author and poet with over 300 published books in diverse genres including children’s books, young adult literature, fantasy, and science fiction, to steady critical and popular acclaim. Her many literary honors, as listed on her website, include “the Caldecott Medal, two Nebula Awards, two Christopher Medals, the World Fantasy Award, three Mythopoeic Fantasy Awards, the Golden Kite Award, the Jewish Book Award, the World Fantasy Association’s Lifetime Achievement Award, and the Association of Jewish Libraries Award among many others.”¹ Some reviewers have dubbed her “the Hans Christian Andersen of America.”²

I had been familiar with Yolen’s writing since childhood, often encountering her classic picture books from the lyrical *Owl Moon* to the jocular *Commander Toad in Space*. As I grew older I had occasion to study some of her academic writings on fairy tales, including new literary variations on old fairy tale forms.³ This mirrors one of my recurring sources of artistic inspiration, as can be seen in recent compositions including

¹ Jane Yolen, “About.” <http://janeyolen.com/about-site/>. Accessed April 4, 2014.

² Ibid. Accessed April 4, 2014.

³ See, for example, Jane Yolen, “America’s Cinderella,” *Children’s Literature in Education* 8, no. 1 (March 1, 1977): 21–29.

The Juniper Tree (solo multiple percussion, 2013) and *The Boy Who Dreamed of Flying* (string quartet, 2012), as well as my published short fiction.⁴

Although it would be presumptuous at best for me to compare my own modest artistic output with Yolen's accomplishments, there was clearly a degree of similarity between our creative interests. However, the idea of collaborating did not occur to me as a possibility until my brother John Patrick Pazdziora, then a Ph.D. student in Literature at the University of St Andrews in Scotland, made Yolen's acquaintance through a mutual literary friend. At the time, John and I were completing a collaboration of our own, a madcap song cycle for soprano with an ensemble of alto saxophone, violin, piano, contrabass, and percussion, entitled *Doctor Milliner's Marvellous Musical Flying Machine* (2012). John's texts cleverly repurposed nursery rhymes and folk ballads to create what one listener called "whimsical songs about death." When Yolen expressed an interest in John's poetry, I suggested that he might also mention our recent project as an example of working with a composer. (An additional earlier collaboration of ours, a folk song called "Dinosaur," suggested a promising parallel to Yolen's *How Do Dinosaurs...* series of books for young readers.⁵) Yolen responded keenly to the idea of having her poems set to music, and soon had written a set of original lyrics for a song cycle that we entitled *The Accidental Feast of the Holy Fools* (2013).

⁴ See, for example, Eric Pazdziora, "The Land Without Stories: A Threefold Tale," in *New Fairy Tales: Essays and Stories*, ed. John Patrick Pazdziora and Defne Çizakça (Unlocking Press, 2013), 269–78.

⁵ Jane Yolen and Mark Teague, *How Do Dinosaurs Say Good Night?* (New York: The Blue Sky Press, 2000).

Composing *The Accidental Feast of the Holy Fools* proved to be a highly enjoyable process. Although we worked independently, Yolen adopted a few of my suggestions for concepts or imagery in the lyrics. I suggested that a song might play on the connection between madness and the moon; she replied mere hours later with a fully formed text that became the song “Moonstruck.” In turn, hearing a recording of an early version of the song, she expressed her pleasure that the music illustrated the words by “waxing and waning,” using dynamics that crescendo and decrescendo to a recurring high and low point within a strophic form (see Figure 1). This suggested further directions for later revisions of the songs, such as deepening their intertextuality with additional subtle musical allusions (in the case of “Moonstruck,” to *Pierrot Lunaire* and *Clair de Lune*.)

After completing *The Accidental Feast*, I began to wonder if a more ambitious collaboration with Yolen might be a worthwhile project for my Masters composition thesis, a larger-scale work along the lines of a chamber opera. Rather than write an entire libretto from scratch, Yolen suggested that I might use some of her published collections of poetry for adults as a source for texts. In particular, her 2012 book *Ekaterinoslav* presented an intriguing possibility, offering a multifaceted narrative involving complicated characters from Yolen’s family history.

2 Moonstruck - Pazdziora / Yolen

15 *mf* *f*

glims, it glows, it fills the heart's de - light.

20

I am moon - struck, Fal - ling

23 *riten.* *mp*

in and out of luck, Moon - ing for your love.

sempre

Figure 1. Waxing and waning dynamics in “Moonstruck” from *The Accidental Feast of the Holy Fools*.

CHAPTER II

“TO REINVENT MOMENT AND MEMORY”: THEMES OF DISPLACEMENT IN *EKATERINOSLAV*

Ekaterinoslav: One Family's Passage to America is a book of poems telling the story of Yolen's father's immigration from Ukraine to New York with his family, which came over in 1910–1914. However, her father chose to suppress this part of his story, keeping the truth from her almost until his death. Yolen writes, “[M]y father had insisted until I was almost middle-aged that he had been born in New Haven (or was it Waterbury) until I found the original Ellis Island papers with his name on it. He'd been seven when he came over with his mother and father and three of his seven siblings. (The other four had come to America several years earlier.) Not to put too fine point on it, my father had lied to me all those years.”⁶ The real story was that her father had spent his early childhood in a small *shtetl*, or Jewish village, the name of which was forever linked with the brutality and the tragedy of the pogroms: Ekaterinoslav.

Faced with a dearth of concrete facts about her family history, Yolen attempted to reconstruct—or re-invent as poetry—the truth of her family's flight to America, using old photos and neglected documents to discover the oral history her father never gave her. Yolen's vivid imagination fills in details about her relatives' personalities and adventures, but also struggles to come to terms with her bereavement and betrayal by her father,

⁶ Jane Yolen, “Works: ‘Ekaterinoslav: A Family's Passage to America.’”
<http://janeyolen.com/works/ekaterinoslav-a-familys-passage-to-america/>. Accessed April 4, 2014.

whose lies and silences denied her the chance to appreciate her heritage, and fully understand her own story.

My setting of a third of Yolen's poems from this collection navigates a space between song cycle and chamber opera, as dramatic monologues and dialogues give sketches of scenes from her family's immigrant experience and her own search for identity. The central personal drama is depicted in the poem "Round Frame," in which Yolen reflects on a picture of her father as a young boy: "He stares out at me, through me, daring me / to take away his manufactured birth / in Connecticut." Through the stories that her father told about himself, and more significantly the stories he suppressed, he shaped not only his own identity but also his children's. As "Round Frame" continues, Yolen laments the absence of connection to her Ukrainian heritage:

All those years Ekaterinoslav
was lost to me, when I could have celebrated
Ukrainian winters, learned words of love,
fashion, passion, paternity;
how to season the fish with pepper, not sugar;
how to cut the farfl from flat sheets of dough.
All I had was New Haven.⁷

Considering its multilayered emotional development, I decided to divide "Round Frame" into three sections with repeated thematic material, providing a framing musical narrative that first sets up and finally offers some resolution to the story of a family history lost, rediscovered, and reconstructed.

⁷ Jane Yolen, *Ekaterinoslav: One Family's Passage to America : A Memoir in Verse* (Duluth, Minn.: Holy Cow! Press, 2012).10.

In her preface to *Ekaterinoslav*, Yolen writes of the difficulty of determining the family's history with any degree of accuracy when, sadly, all the original participants are gone and only secondhand stories remain: "...I have no one to check with about the facts in these poems except my cousins and second cousins who know only a bit more than I do. As the Yolens are all storytellers, making up what we don't really know or remember, I can't vouch for the authenticity of what I've been told. But the major truths (as opposed to the facts) are here."⁸ This sense of truth as distinct from fact, Yolen goes on to claim, is the domain of poetry, which can establish its own sense of reality in a different way than a formal historiography or memoir. In the concluding poem in the book (not included in my final composition), Yolen explains her purpose for writing: "I have written these / poems as resurrection. / I have molded these words / to reinvent moment and memory."⁹ This function of poetic narrative as resurrection or reinvention allows for a greater artistic freedom while preserving the essential core of the story.

Although I do not have any Ukrainian or Jewish heritage as far as can be determined, I do identify with Yolen's frustration with a lack of detail about my own immigrant ancestors from Poland and Ireland. An opportunity to reconstruct or discover facts about their history is always tantalizing, especially their possible musical traditions. As I prepared to set the poems from *Ekaterinoslav* to music, I did some preliminary research into Ukrainian and Jewish music from the late 19th and early 20th centuries. Moshe Beregovski's authoritative collection *Old Jewish Folk Music* proved particularly

⁸ Yolen, *Ekaterinoslav*. ix.

⁹ Yolen, *Ekaterinoslav*. 49.

illuminating, containing tunes, contextualization, and analysis of tunes recorded in Ukraine, with such distinct characteristics as an altered Dorian scale.¹⁰ I determined, however, that to attempt a detailed reconstruction or pastiche of genuine Jewish music would be counterproductive to the artistic goals of the composition, which is not about meticulous authenticity but about memories imagined without the benefit of immediate connection to historical context. In the end I used a few characteristic klezmer modes and rhythms only sparingly, most prominently in the movements “Bottle” (see Figure 2), “Picture This,” and “Pogrom”, reinterpreting them with irregular meters and extended harmonies to fit Yolen’s poetry.

¹⁰ Moshe Beregovski, *Old Jewish Folk Music: The Collections and Writings of Moshe Beregovski*, ed. Mark Slobin (Syracuse, N.Y.: Syracuse University Press, 2000). 595.

2
9

7. Bottle

f

Mezzo

My grand - fa - ther was as shi - ny as the

Pno.

p

11

Mezzo

bot - tles he sold, what was on the out - side as im - por - tant as

Pno.

13

Mezzo

what sloshed with-in. Ker - o - sene in the old coun - try

Pno.

Figure 2. Evocation of klezmer modality and rhythm in “Bottle.”

Similarly to “Round Frame,” the text of “Bottle” appeals specifically to a piece of family memorabilia. Yolen reflects on a glass bottle manufactured by her grandfather, a product he would have sold in both the Old and New World. The artifact, sitting on her shelf, serves as a tangible link to history, a reminder of “a moment from the past / when we had

dreams.” She concludes that we “are now much richer / than grandfather ever dreamed of, / and somehow poorer as well.”¹¹

In her reinvention of the past, Yolen draws from the few surviving historical records to create pictures and vignettes of her family’s immigrant experience. The opening poem invites us, “Picture this small shtetl, / packed dirt streets / rutted with market day traffic.” A picture of her uncle Lou, dressed to the nines with a cane and a jaunty hat, becomes the lighthearted “Dapper Dan,” with its subtext of early immigrants trying their best to assimilate into their new culture. On more somber notes, “Cholera” and “Pogrom” deal with the harsh realities of disease and persecution that motivated many Ukrainian Jews to consider emigration.

Emigration itself is portrayed as both an adventure and a hardship:

The cuticles of travel are raw,
bloody, chewed down, but still
we are safer here, or so we believe. [...]
More feared, though, are the knives
of the horsemen of the steppes,
the unknown safer than the known.¹²

In the process of immigration, the family’s names are changed: “Lev becomes Louis, Lou. / Rachil Rose, Aron Harry. / My father, Wolf, tamed into Will.” Rather than an enforced authoritarian renaming, the immigrants are constructing their own identities. “Manifest / transliterations change vowels, consonants, till we all sound American...” Yolen

¹¹ Yolen, *Ekaterinoslav*. 39.

¹² *Ibid.* 16.

pointedly describes this change of identity as “Ellis Island mathematics,” a process of “extraction, attraction, subtraction.”¹³ By gaining their new identity as “sound Americans,” something of their past identity becomes lost, perhaps irretrievably.

The question of identity is at the heart of the emotional crisis in Yolen’s own experience. In a climactic poem, “Will,” Yolen attempts to come to terms with her father’s cover-up of his own story and his original name. “The past will not lie buried,” she begins, with a canny double wordplay on several meanings of the name “Will” and the word “lie.”

All the years he denied it,
that name, that place of birth,
that compound near Kiev,
and I so eager for the variants with
which he lived his life.¹⁴

Whatever Will Yolen’s reasons for denying the facts may have been, the result, as for many Americans of immigrant descent, is a sense of displacement and disconnection. The creation of music and poetry in collaboration offers a chance “to reinvent moment and memory,” creating pictures that are not actually remembered but imagined as though they had been.

¹³ Ibid.

¹⁴ Ibid. 48.

CHAPTER III

CONCLUSIONS

Setting the texts of *Ekaterinoslav* proved to be a rewarding musical and emotional challenge, as I had to create music that would offer engaging melodic settings of poems with highly complex meters while being faithful to the story of Jane Yolen and her father's family. While my foray into Jewish ethnomusicological research had less effect on the finished score than I might have anticipated, forms of musical expression that came more naturally to me suited the texts well. The combination of my music with words that were often highly dramatically charged provided many opportunities to be expressive without the need to resort to heavy-handedness. Overlapping ostinati of varying lengths proved to be a simple but useful technique for illustrating some of Yolen's appeals to mathematics as a metaphor for change or loss (most obviously in "Cholera" and "Ellis Island Mathematics"). I also found it was often effective to provide opportunities for unmetered patterns and improvisation, which I would like to explore more in further compositions. I would welcome the chance to collaborate on other projects with Jane Yolen, whose prolific output of poetry certainly can provide more opportunities for further musical settings.

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APPENDIX A
SCORE OF *EKATERINOSLAV*

EKATERINOSLAV

ONE FAMILY'S PASSAGE TO AMERICA

for

Two voices, B-flat clarinet, Violin I, Violin II, Viola,
Violoncello, Double Bass, Piano, and Percussion

words by

JANE YOLEN

music by

ERIC PAZDZIORA

EKATERINOSLAV

ONE FAMILY'S PASSAGE TO AMERICA

1. Round Frame (I)
2. Picture This
3. Names
4. Dapper Dan
5. Pogrom
6. Cholera
7. Bottle
8. Round Frame (II)
9. Second Wave
10. Passage Through the Great Hall
11. Admitted
12. Ellis Island Mathematic
13. Will
14. Round Frame (III)

"Ekaterinoslav: One Family's Passage to America" by Jane Yolen
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Score

1. Round Frame (I)

Jane Yolen

Eric Pazdziora

Very freely, colla voce *f*

Soprano

My fa - ther's past lies hid - den

Mezzo-Soprano

Very freely, colla voce

Clarinet in B \flat

Very freely, colla voce *f* *p*

Violin I

Violin II

Viola

sul pont. *p*

Cello

p *p*

Double Bass

Very freely, colla voce *p*

Piano

Sus. Cym. *p*

Improvise freely from notes in cells.

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1. Round Frame (I)

Score for "1. Round Frame (I)" featuring vocal and instrumental parts.

Vocal Parts:

- S (Soprano):** Melody with lyrics: "in a round frame. The child there has plump cheeks, un-col-ored eyes;". Includes a 4-measure rest and a 3-measure triplet.
- Mezzo:** Accompanying vocal line.

Instrumental Parts:

- B♭ Cl. (B-flat Clarinet):** Melody starting with a 4-measure rest, marked *f* (forte).
- Vln. I (Violin I):** Accompanying line.
- Vln. II (Violin II):** Accompanying line, marked *pizz.* (pizzicato) and *p* (piano).
- Vla. (Viola):** Accompanying line, marked *pizz.* (pizzicato) and *p* (piano).
- Vc. (Violoncello):** Accompanying line, marked *arco* (arco) and *p* (piano).
- D.B. (Double Bass):** Accompanying line, marked *p* (piano).
- Pno. (Piano):** Accompanying line, marked *p* (piano).
- Perc. (Percussion):** Accompanying line, marked *p* (piano), including a "Ride Cym." (Ride Cymbal) section.

The score includes various musical notations such as rests, dynamics (*f*, *p*), articulation (*pizz.*, *arco*), and performance instructions (e.g., "Ride Cym.").

1. Round Frame (I)

8

S

a hea-vy Rus-sian hat per-ches awk-ward-ly on his ba-by curls. He stares out at

Mezzo

B♭ Cl.

p

Vln. I

f arco

Vln. II

f arco

Vla.

f

Vc.

f

D.B.

Pno.

Perc.

1. Round Frame (I)

12

S me, through me, dar-ing me to take a-way his man-u-fac-tured birth _____ in Con-nec-ti-cut.

Mezzo

B♭ Cl.

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

12

Pno.

12

Perc.

f

p

p

p

p

p

5

1. Round Frame (I)

C Moderate ♩ = 120

16

S

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

solo

f

s

5

The musical score is for a piece titled '1. Round Frame (I)'. It is in common time (C) with a moderate tempo of 120 beats per minute. The score is written for a full orchestra and voice. The instruments and voices are arranged in a standard orchestral layout. The score begins at measure 16. The vocal parts (Soprano and Mezzo) have a melodic line in the first measure. The instrumental parts (B♭ Clarinet, Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion) have a more complex rhythmic pattern. The Piano part features a prominent melodic line with a 'solo' marking and a forte (f) dynamic. The Percussion part has a simple rhythmic pattern. The score is divided into measures by vertical bar lines. The key signature has two flats (B♭ and E♭). The time signature is common time (C). The tempo is marked 'Moderate' with a note indicating 120 beats per minute. The score is written for a full orchestra and voice. The instruments and voices are arranged in a standard orchestral layout. The score begins at measure 16. The vocal parts (Soprano and Mezzo) have a melodic line in the first measure. The instrumental parts (B♭ Clarinet, Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion) have a more complex rhythmic pattern. The Piano part features a prominent melodic line with a 'solo' marking and a forte (f) dynamic. The Percussion part has a simple rhythmic pattern. The score is divided into measures by vertical bar lines. The key signature has two flats (B♭ and E♭). The time signature is common time (C). The tempo is marked 'Moderate' with a note indicating 120 beats per minute.

1. Round Frame (I)

21

S

Mezzo

21

B \flat Cl.

21

Vln. I

Vln. II

Vla.

Vc.

D.B.

21

Pno.

21

Perc.

p

5

Detailed description: This is a musical score for a piece titled '1. Round Frame (I)'. The score is written for a large ensemble, including vocalists and various instruments. The vocal parts (Soprano, Mezzo, and B-flat Clarinet) are marked with a '21' at the beginning of their staves, indicating a specific measure or rehearsal mark. The instrumental parts include Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The Piano part features a complex melodic line with a '5' marking, suggesting a fifth interval or a specific fingering. The Double Bass part has a 'p' marking, indicating a piano dynamic. The Percussion part is marked with a '21' at the beginning of its staff. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

1. Round Frame (I)

25

S

Mezzo

25

B♭ Cl.

p

3

25

Vln. I

p

s

25

Vln. II

p

s

25

Vla.

p

25

Vc.

25

D.B.

25

Pno.

25

Perc.

Detailed description: This musical score page, titled '1. Round Frame (I)', contains staves for various instruments and voices. The vocal parts (Soprano and Mezzo) have rests from measure 25 to the end. The B♭ Clarinet, Violin I, Violin II, Viola, and Double Bass parts begin in measure 25 with a piano (*p*) dynamic. The Viola and Violin I parts include slurs and accents (*s*). The Piano part features a melodic line in the right hand and a sustained bass note in the left hand. The Percussion part has a rest. The score is written in a key with two flats and common time.

2. Picture This

2+2+3+2
With spirit ♩ = 144

3+3+2

Soprano

Mezzo-Soprano

Clarinet in B \flat

2+2+3+2
With spirit ♩ = 144

3+3+2

p

Violin I

Violin II

Viola

Cello

Double Bass

Piano

2+2+3+2
With spirit ♩ = 144

3+3+2

Percussion

The musical score is for a piece titled "2. Picture This". It is written for a large ensemble including vocalists (Soprano and Mezzo-Soprano), woodwinds (Clarinet in B-flat), strings (Violin I, Violin II, Viola, Cello, Double Bass), piano, and percussion. The score is in 9/8 time, indicated by the 9/8 time signature on the first staff. The key signature has one flat (B-flat). The tempo is marked "With spirit" with a quarter note equal to 144 beats per minute. The score is divided into two main sections: the first section is marked "2+2+3+2" and the second section is marked "3+3+2". The first section consists of four measures, and the second section consists of two measures. The vocalists and piano have rests in the first section and play in the second section. The woodwinds and strings have rests in both sections. The percussion has rests in both sections.

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2. Picture This

2+2+3+2

S

Mezzo

B \flat Cl.

2+2+3+2

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

p

2+2+3+2

Pno.

Perc.

The musical score is for a piece titled '2. Picture This'. It features a variety of instruments including vocalists (Soprano and Mezzo), woodwinds (B-flat Clarinet), strings (Violins I and II, Viola, Violoncello), double bass, piano, and percussion. The score is written in 8/8 time and includes complex rhythmic patterns indicated by '2+2+3+2' and '5' above certain measures. The double bass part includes a 'pizz.' (pizzicato) instruction and a dynamic marking of '*p*'. The piano part is marked with a dynamic of '*p*'. The percussion part is marked with a dynamic of '*p*'. The score is divided into measures by vertical bar lines, and the key signature is one flat (B-flat).

2. Picture This

A 3+2+2+2 3+3+3

S

Mezzo *f* Pic - ture this small sht - tl, packed dirt streets rut - ted with mar - ket day

A 3+2+2+2 3+3+3 *f* *p*

B♭ Cl.

A 3+2+2+2 3+3+3 *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

A 3+2+2+2 3+3+3 *f*

Pno.

f

f Cymbal choke

Perc.

f

2. Picture This

Score for "2. Picture This" (8/8 time signature).

Mezzo: *traf - fic.*

B♭ Cl. *p*

Vc. *pizz. p*

D.B. *p*

Perc. *Tambourine* *p*

Rehearsal marks: 13 $2+2+3+2$ and $3+3+2$.

2. Picture This

2. Picture This

B 2+2+2+3 *p* 2+2+3+2 3+3+3 2+2+3+2

S In the town cen - ter, Jews sell eggs, cheese, chick - ens, milk.

Mezzo

B 2+2+2+3 2+2+3+2 3+3+3 2+2+3+2

B♭ Cl. *p*

B 2+2+2+3 *pizz.* 2+2+3+2 3+3+3 2+2+3+2 *arco*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p* *pizz.*

B 2+2+2+3 2+2+3+2 3+3+3 2+2+3+2

Pho.

21 Perc. *p*

2. Picture This

3+3+2 2+2+3+2

25

S

Mezzo

B \flat Cl.

3+3+2 2+2+3+2

25

Vln. I

3+3+2 2+2+3+2

25

Vln. II

Vla.

Vc.

D.B.

3+3+2 2+2+3+2

25

Pho.

25

Perc.

Detailed description of the musical score: The score is for a piece titled '2. Picture This'. It is written for a large ensemble including vocalists (Soprano and Mezzo), woodwinds (B-flat Clarinet), strings (Violins I & II, Viola, Violoncello, Double Bass), piano, and percussion. The music is in 3/4 time with a key signature of one flat (B-flat). The score is divided into measures, with some measures containing complex rhythmic patterns indicated by numbers like '3+3+2' and '2+2+3+2'. The percussion part features a prominent rhythmic pattern of eighth and sixteenth notes. The vocal parts have lyrics that are not visible in this image. The piano part provides harmonic support with chords and single notes. The string parts have various melodic and rhythmic lines. The woodwind part has a melodic line with some grace notes. The overall texture is rich and complex.

2. Picture This

3+3+2

29

S

Mezzo

B \flat Cl.

3+3+2

29

Vln. I

3+3+2

29

Vln. II

Vla.

Vc.

D.B.

3+3+2

29

Pho.

29

Perc.

Detailed description of the musical score: The score is for a piece titled '2. Picture This'. It features a vocal ensemble with Soprano (S) and Mezzo-soprano (Mezzo) parts, which are mostly silent in the provided measures. The instrumental ensemble includes B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The score shows measures 29 and 30. Measure 29 is marked with a '29' and contains various melodic and harmonic lines. Measure 30 is marked with a '3+3+2' and shows a continuation of the musical themes. The key signature is one flat (Bb). The percussion part features a steady rhythmic pattern of eighth notes.

2. Picture This

C 2+3+2+2 3+3+3

S

Mezzo

In front of the but - cher shop, close by the black - smith's, my grand - fa - ther sets up a

C 2+3+2+2 3+3+3

B \flat Cl.

C 2+3+2+2 3+3+3

Vln. I

pizz.

Vln. II

Vla.

Vc.

D.B.

C 2+3+2+2 3+3+3

Pno.

32

Perc.

Detailed description: This is a musical score for a piece titled '2. Picture This'. The score is written for a vocal ensemble (Soprano, Mezzo, Bass) and a chamber orchestra. The key signature has one flat (B-flat) and the time signature is 9/8. The score is divided into three measures. The vocal parts have lyrics: 'In front of the but - cher shop, close by the black - smith's, my grand - fa - ther sets up a'. The instrumental parts include Violin I (pizzicato), Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The percussion part is marked with a '32' above it. The score includes rehearsal marks 'C' and measure groupings '2+3+2+2' and '3+3+3'.

2. Picture This

2+2+3+2 3+3+2 3+3+3

35

S

His bot - tles of ke - ro - sene,

Mezzo

stall. —

2+2+3+2 3+3+2 3+3+3

35

B♭ Cl.

f

2+2+3+2 3+3+2 3+3+3

35

Vln. I

f

p

Vln. II

f

p

Vla.

f

p

Vc.

f

p

D.B.

f

p

2+2+3+2 3+3+2 3+3+3

35

Pho.

35

Perc.

f

2. Picture This

38 3+2+2+2 3+3+3

S — like good sol - diers— up-right, pol-ished, shin-ing— stand in five straight lines.

Mezzo

B♭ Cl. 38 3+2+2+2 3+3+3 *f*

Vln. I 38 3+2+2+2 3+3+3 *f*

Vln. II 38 3+2+2+2 3+3+3 *f*

Vla. 38 3+2+2+2 3+3+3 *f*

Vc. 38 3+2+2+2 3+3+3 *f*

D.B. 38 3+2+2+2 3+3+3 *f*

Pho. 38 3+2+2+2 3+3+3

Perc. 38

2. Picture This

(♩=♩)

42

S

Mezzo

B♭ Cl.

(♩=♩)

Vln. I

(♩=♩)

Vln. II

Vla.

Vc.

pizz.

pp

D.B.

pp

(♩=♩)

Pho.

42

Perc.

pp

Detailed description: This is a musical score for a piece titled '2. Picture This'. The score is written for a large ensemble, including vocalists (Soprano and Mezzo), woodwinds (B♭ Clarinet), strings (Violins I and II, Viola, Violoncello, Double Bass), piano, and percussion. The score is divided into measures, with a rehearsal mark at measure 42. The key signature is one flat (B♭). The time signature changes from 4/4 to 3/4. The vocal parts (Soprano and Mezzo) have a melodic line starting at measure 42. The woodwind and string parts have a rhythmic pattern. The piano part has a pizzicato section. The percussion part has a rhythmic pattern. The score is marked with 'pp' (pianissimo) in several places.

2. Picture This

D

S

Mezzo *pp*

A ri - ver — of gen - tiles flows in, al - most drown - ing — the shtc - tl's pop - u -

D

B♭ Cl. *pp*

D

Vln. I *pp*

Vln. II

Vla. *pp*

Vc.

D.B.

D

Pno.

46

Perc.

The musical score is for a piece titled '2. Picture This'. It is written in 3/4 time with a key signature of one flat (Bb). The score includes parts for Soprano (S), Mezzo-soprano (Mezzo), Bb Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The vocal parts (S and Mezzo) have lyrics: 'A ri - ver — of gen - tiles flows in, al - most drown - ing — the shtc - tl's pop - u -'. The Mezzo part is marked *pp* (pianissimo). The B♭ Cl., Vln. I, and Vla. parts also have *pp* markings. The Percussion part starts at measure 46. The score is divided into five measures, with a repeat sign at the end of the fifth measure.

2. Picture This

51 *f*

S The

Mezzo la - tion, mov - ing slug - gish - ly a - mongst the Jews. _____

B \flat Cl.

Vln. I

Vln. II *pp*

Vla.

Vc.

D.B.

Pho.

Perc.

The musical score is for a piece titled '2. Picture This'. It features a vocal line with Soprano (S) and Mezzo-soprano (Mezzo) parts, and an instrumental ensemble including B \flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The score is written in 4/4 time and ends with a double bar line. The vocal parts have lyrics: 'la - tion, mov - ing slug - gish - ly a - mongst the Jews. _____'. The Soprano part has a dynamic marking of *f* and the word 'The' below it. The Mezzo part has a dynamic marking of *pp*. The Piano part has a dynamic marking of *pp*. The Percussion part has a dynamic marking of *f*. The score is numbered 51 at the beginning of each staff.

2. Picture This

(♩=♩)

56

S

sound of U - krain - i - an, Yid - dish, Rus - sian rat - tles a - round the stalls. _____

Mezzo

f

U - krain - i - an, Yid - dish, Rus - sian rat - tles a - round the stalls. _____

(♩=♩)

56

B♭ Cl.

(♩=♩)

56

Vln. I

f

Vln. II

f

Vla.

tr

Vc.

f

D.B.

(♩=♩)

56

Perc.

56

The musical score is for a piece titled "2. Picture This". It is written in 8/8 time and features a variety of instruments and vocal parts. The vocal parts (Soprano and Mezzo) have lyrics in English: "sound of U - krain - i - an, Yid - dish, Rus - sian rat - tles a - round the stalls. _____". The instrumental parts include B♭ Clarinet, Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is marked with a tempo of 56 (♩=♩) and a dynamic of *f* (forte). The key signature is one flat (B♭). The score is divided into measures, with the first measure of each part starting at measure 56.

2. Picture This

60 (♩=♩) E *p*

S The speak - ers talk — a - bout wea - ther,

Mezzo *p* and whe - ther the rains will catch

60 (♩=♩) E

B♭ Cl.

60 (♩=♩) E pizz. *p*

Vln. I

Vln. II

Vla.

Vc. *p*

D.B. *p*

60 (♩=♩) E *p*

Pno.

60 Perc.

2. Picture This

64 *f*

S A ge - zunt ahf dein kop! — A ge -

Mezzo — them out, — Good health on your head.

64

B♭ Cl.

64 *f* arco

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

D.B. *f*

64

Pno. *f*

64

Perc.

The musical score is for a piece titled '2. Picture This'. It features a vocal ensemble consisting of Soprano (S), Mezzo, and Tenor (T), along with a full orchestra. The score is written in 4/4 time and begins at measure 64. The vocal parts have lyrics in German and English. The instrumental parts include B♭ Clarinet, Violin I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score includes dynamic markings such as *f* (forte) and *arco* (arco). The key signature is one flat (B♭).

2. Picture This

69 F

S zunt ahf dein kop! _____ on _____ your head.

Mezzo _____ Good health on your head. _____ F

B \flat Cl. F

Vln. I F

Vln. II

Vla.

Vc. pizz. *p*

D.B. *p*

F

Pno. *p*

Perc. 69

The musical score is for a piece titled "2. Picture This". It features a vocal duet between a Soprano (S) and a Mezzo-soprano (Mezzo), with instrumental accompaniment from a B-flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score begins at measure 69. The Soprano part has the lyrics "zunt ahf dein kop! _____ on _____ your head." and the Mezzo part has "_____ Good health on your head. _____". There are three dynamic markings: *p* (piano) in measures 72 and 73, and *pizz.* (pizzicato) in measure 74. There are also three fermatas marked with a box containing the letter "F" at the end of measures 70, 72, and 74. The key signature has one flat (B-flat) and the time signature is 4/4.

2. Picture This

74 *p*

S They ar - gue a - bout the price of flo - ur, vod - ka, grain for the cows,

Mezzo *p*

They ar - gue a - bout the price of flo - ur, vod - ka, grain

74 *p*

B \flat Cl.

74 *p*

Vln. I

Vln. II

Vla. *fr* *p*

Vc.

D.B.

74

Perc.

74

2. Picture This

78

S

but ne - ver a - bout the tsar.

Mezzo

— for the cows, Shh! That's a top - ic for the hid - den

pp

B \flat Cl.

Vln. I

pp

Vln. II

Vla.

Vc.

pp

D.B.

pp

Pno.

pp

Perc.

Shh!

2. Picture This

82

S hedge - rows, shul. *ff* A fei - er zol in tre - fen!

Mezzo pla - ces: hou - ses,

B \flat Cl.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

D.B.

82

Pno.

82

Perc.

2. Picture This

86

S

Shh!

Mezzo

f *pp*

He should burn up! Some things are best ne-ver said a-loud.

B♭ Cl.

Vln. I

pp

Vln. II

pp

Vla.

Vc.

f *pp*

D.B.

f *pp*

Pno.

Perc.

Shh!

2. Picture This

G
 2+2+3+2 (♩=♩)

S

Mezzo

G
 2+2+3+2 (♩=♩)

B♭ Cl.

G
 2+2+3+2 (♩=♩)

Vln. I

Vln. II

Vla.

Vc.

p

D.B.

pizz.

G
 2+2+3+2 (♩=♩)

Pho.

92

Perc.

p

2. Picture This

[illegible]

2. Picture This

100 $3+2+2+2$ *p*

S For a while gen - tile and Jew sound like in - ti - mates, —

Mezzo *p*
but no one is real - ly fooled.

B \flat Cl. 100 $3+2+2+2$

Vln. I 100 $3+2+2+2$ pizz. *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Pho. 100 $3+2+2+2$

Perc. 100

The musical score is for a piece titled "2. Picture This". It is written in 9/8 time and features a variety of instruments and vocal parts. The vocal parts include Soprano (S) and Mezzo-soprano (Mezzo), with lyrics provided for both. The instrumental parts include B-flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The score includes dynamic markings such as *p* (piano) and *pizz.* (pizzicato). The tempo is marked as 100. The score is divided into measures, with some measures containing rests and others containing notes. The lyrics for the vocal parts are: "For a while gen - tile and Jew sound like in - ti - mates, —" for the Soprano and "but no one is real - ly fooled." for the Mezzo-soprano.

2. Picture This

103

f

S Re - li - gion, his - to - ry, lan - guage, cus - tom, like — the

Mezzo — Re - li - gion, his - to - ry, lan - guage, cus - tom,

103

B \flat Cl.

103

Vln. I *arco*
f

Vln. II *f*

Vla.

Vc. *f*

D.B.

103

Pho.

103

Perc.

2. Picture This

106

S walls of a med - ie - val ci - ty

Mezzo *p* keep them di - vi - ded, their pre - ju - di - ces hold - ing them,

B♭ Cl. 106

Vln. I 106

Vln. II *p* 106

Vla. *p* 106

Vc. 106

D.B. 106

Pho. 106 *p*

Perc. 106

The musical score is for a piece titled '2. Picture This'. It features a vocal ensemble consisting of Soprano (S), Mezzo-soprano (Mezzo), and Baritone (B♭ Cl.). The instrumental ensemble includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The score is written in 12/8 time and begins at measure 106. The key signature has one flat (B♭). The vocal parts have lyrics: 'walls of a med - ie - val ci - ty' for Soprano and 'keep them di - vi - ded, their pre - ju - di - ces hold - ing them,' for Mezzo. The instrumental parts include a melodic line for Violins I and II, a supporting line for Viola, and a rhythmic pattern for Violoncello and Double Bass. The Piano and Percussion parts provide harmonic and rhythmic support. The score ends at measure 118.

2. Picture This

109 **H** *ff*

S a - live, a - live, a -

Mezzo *ff*

— for now, for now, for this mo-ment, a - live, for now, for this mo-ment, a - live, for

109 **H**

B♭ Cl.

109 **H** *ff*

Vln. I

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff* *ossia 8va*

109 **H** *ff*

Pno.

109

Perc. *ff*

2. Picture This

112

S live, _____

Mezzo now, for this mo-ment, a - live,

B \flat Cl. 112

Vln. I 112

Vln. II 112

Vla. 112

Vc. 112

D.B. 112

Pho. 112

Perc. 112

The musical score is for a piece titled "2. Picture This". It features a vocal ensemble consisting of Soprano (S) and Mezzo-soprano (Mezzo), and a full orchestra. The score is written in 3/4 time with a key signature of one flat (B-flat). The vocal parts enter at measure 112. The Soprano part has a long note followed by a rest, with the lyrics "live, _____". The Mezzo-soprano part has a melodic line with the lyrics "now, for this mo-ment, a - live,". The instrumental parts include B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The B-flat Clarinet, Violins, Viola, Violoncello, and Double Bass parts have melodic lines starting at measure 112. The Piano part is silent. The Percussion part has a rhythmic pattern of eighth and sixteenth notes with accents.

2. Picture This

115

S for now, for this mo-ment, a - live, for now, for this mo-ment, a - live, for

Mezzo a - live, _____ a - live, _____ a -

115

B♭ Cl.

115

Vln. I

Vln. II

Vla.

Vc.

D.B.

115

Pno.

115

Perc.

The musical score is written for a full orchestra and vocal soloists. It begins at measure 115. The vocal parts (Soprano and Mezzo) have lyrics: 'for now, for this mo-ment, a - live, for now, for this mo-ment, a - live, for'. The Mezzo part continues with 'a - live, _____ a - live, _____ a -'. The instrumental parts include B♭ Clarinet, Violins I & II, Viola, Violoncello, Double Bass, Piano, and Percussion. The percussion part features a rhythmic pattern of eighth notes with accents.

2. Picture This

118

S
now, for this mo - ment, a - live, live, _____ a -

Mezzo
live, _____ and a - part.

118

B \flat Cl.
118

Vln. I
118

Vln. II
118

Vla.
118

Vc.
118

D.B.
118

Pho.
118

Perc.
118

2. Picture This

120

S live, _____ a - live, _____

Mezzo and a-part. and a-part.

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

3. Names

Moderate ♩ = 135

Soprano *spoken*
Louis,

Clarinet in B \flat

Moderate ♩ = 135

Violin I

Violin II

Viola

Cello

Double Bass *p*

Moderate ♩ = 135

Piano

Percussion *p*

Enter when cued. Play the notes in the cell in rhythm, repeating indefinitely.

3. Names

4

S the scamp, from the first family. The twins, Eva and Sylvia,

B♭ Cl. 4

Vln. I 4

Vln. II 4

Vla. 4

Vc. 4

D.B. 4

Pno. 4

Perc. 4

p

p

The musical score is for a piece titled '3. Names'. It features a vocal line (S) and several instrumental parts. The vocal line has two phrases: 'the scamp, from the first family.' and 'The twins, Eva and Sylvia,'. The instrumental parts include B♭ Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is written in 4/4 time and has a key signature of one sharp (F#). The vocal line is in treble clef, while the instrumental parts are in their respective clefs. The piano part is in grand staff. The percussion part is in a single line. The score is divided into three measures. The first measure contains the vocal phrase 'the scamp, from the first family.' and the instrumental parts are mostly rests. The second measure contains the vocal phrase 'The twins, Eva and Sylvia,' and the instrumental parts are mostly rests. The third measure contains the vocal phrase 'The twins, Eva and Sylvia,' and the instrumental parts are mostly rests. The piano part has a melodic line in the third measure, starting on a half note G4 and moving up stepwise to a quarter note D5. The double bass part has a melodic line in the third measure, starting on a half note G2 and moving up stepwise to a quarter note D3. The percussion part has a melodic line in the third measure, starting on a half note G2 and moving up stepwise to a quarter note D3.

3. Names

7

S an inch and a pound apart from the start. Vera, sweet as summer fruit.

7

B♭ Cl.

7

Vln. I

Vln. II

Vla.

Vc.

D.B.

7

Pno.

7

Perc.

p

The musical score is for a piece titled '3. Names'. It features a vocal line (S) and an orchestral accompaniment. The vocal line has two phrases: 'an inch and a pound apart from the start.' and 'Vera, sweet as summer fruit.' The orchestral accompaniment includes B♭ Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is written in 3/4 time and the key signature has four sharps (F#, C#, G#, D#). The vocal line is in treble clef, and the instrumental lines are in their respective clefs. The percussion line is marked with a double bar line and a thick black bar, indicating a silent or non-sounding part. The piano part is marked with a 'p' (piano) dynamic. The score is divided into three measures, with the vocal line starting in the first measure and the instrumental lines starting in the second measure.

3. Names

10

S Sam, ill-fitted linchpin. Rose the pocket Venus.

10

B♭ Cl. *p*

10

Vln. I

Vln. II

Vla.

Vc.

D.B.

10

Pno.

10

Perc.

The musical score is for a piece titled '3. Names'. It features a vocal line (S) and an instrumental ensemble. The vocal line has two phrases: 'Sam, ill-fitted linchpin.' and 'Rose the pocket Venus.' The instrumental ensemble includes B♭ Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The B♭ Clarinet part has a melodic line starting at measure 10, marked with a piano (*p*) dynamic. The other instruments are mostly silent, with some sustained notes in the strings and piano. The percussion part has a rhythmic pattern starting at measure 10.

3. Names

3. Names

16

S Harry the baby. Not their real names, of course,

16

B♭ Cl.

16

Vln. I

Vln. II

Vla.

Vc.

D.B.

16

Pno.

16

Perc.

The musical score is for a scene titled '3. Names'. It features a vocal part (S) and an orchestral accompaniment. The vocal part has two lines of lyrics: 'Harry the baby.' and 'Not their real names, of course,'. The orchestral parts include B♭ Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The Piano part has a specific melodic line in the right hand and a bass line in the left hand, marked with a piano (p) dynamic. The Percussion part has a rhythmic pattern. The score is divided into measures by vertical bar lines.

3. Names

3. Names

22

S flung into the witch's forest that they might find their way forward, not back, through the New World woods.

22

B♭ Cl.

22

Vln. I

Vln. II

Vla.

Vc.

D.B.

22

Pno.

22

Perc.

A musical score for a scene titled '3. Names'. The score is written for a vocal soloist (S) and a full orchestra. The vocal part begins at measure 22 with the lyrics 'flung into the witch's forest that they might find their way forward, not back, through the New World woods.' The instrumental parts include B♭ Clarinet, Violin I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal part is in treble clef, while the instrumental parts are in their respective clefs (treble for strings and piano, bass for woodwinds and percussion). The score is divided into measures by vertical bar lines, and the measures are numbered 22, 23, and 24. The vocal part ends at measure 24 with a double bar line. The instrumental parts continue through measure 24.

4. Dapper Dan

Coney Island strut ♩ = 138

Soprano

Mezzo-Soprano

Clarinet in B \flat

Coney Island strut ♩ = 138

Violin I

Violin II

Viola

Cello

Double Bass

pizz.

p

Coney Island strut ♩ = 138

Piano

Ride cymbal

Percussion

p

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4. Dapper Dan

4

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

pizz.

p

pizz.

p

4. Dapper Dan

7

S

Mezzo

p

Lou's _____ mous - tache, like in - ver - ted com - mas,

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

4. Dapper Dan

10

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

sets off his up - per lip. Not a

10

12

13

4. Dapper Dan

13

S

Mezzo

sneer, ex - act - ly, but an at - temp - ted smile

B \flat Cl.

Vln. I

Vln. II

Vla.

p

Vc.

D.B.

Pno.

Perc.

The musical score is for a piece titled '4. Dapper Dan'. It features a vocal line with lyrics and several instrumental parts. The vocal line includes Soprano (S) and Mezzo voices. The instrumental parts include B \flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is written in 12/8 time and includes a key signature of one sharp (F#). The vocal line has lyrics: 'sneer, ex - act - ly, but an at - temp - ted smile'. The instrumental parts include various rhythmic patterns and dynamics, such as a piano (*p*) marking in the Viola part.

4. Dapper Dan

f

16

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

as if he

fro - zen in time,

The musical score is for a piece titled '4. Dapper Dan'. It features a vocal line with Soprano (S) and Mezzo-soprano (Mezzo) parts, and a full orchestral accompaniment. The vocal parts have lyrics: 'as if he' for Soprano and 'fro - zen in time,' for Mezzo. The instrumental parts include B \flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is marked with a forte (*f*) dynamic. The key signature has two sharps (F# and C#), and the time signature is 3/8. The score is divided into measures by bar lines, with measure numbers 16, 12, and 12 indicated at the top of the staves.

4. Dapper Dan

19

S knows he's a look - er, a la - dies man,

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc. pizz.

D.B.

Pno. *p*

Perc.

19

The musical score is for a piece titled '4. Dapper Dan'. It features a vocal line (Soprano) with lyrics 'knows he's a look - er, a la - dies man,'. The score includes staves for Soprano, Mezzo, B \flat Clarinet, Violin I, Violin II, Viola, Violoncello (pizzicato), Double Bass, Piano (piano), and Percussion. The key signature is D major (two sharps) and the time signature is 12/8. The score is marked with a rehearsal mark '19' at the beginning of the vocal line and the piano part. The piano part begins with a piano (*p*) dynamic. The percussion part features a rhythmic pattern of eighth and sixteenth notes.

4. Dapper Dan

22

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

Two wives be - fore he's bare - ly grown and still he's not

The musical score is for a piece titled '4. Dapper Dan'. It features a vocal line (Soprano and Mezzo) and a full orchestra. The vocal line includes the lyrics: 'Two wives be - fore he's bare - ly grown and still he's not'. The orchestration includes strings (Violins I and II, Viola, Violoncello, Double Bass), woodwinds (B-flat Clarinet), piano, and percussion. The score is written in 3/8 time and includes a key signature of one sharp (F#). The tempo is marked 'Allegretto'.

4. Dapper Dan

A

S

Mezzo

— tamed.

A

B♭ Cl.

p

A

Vln. I

Vln. II

Vla.

p

Vc.

D.B.

A

Pno.

25

Perc.

Shaker or sand block

The musical score for '4. Dapper Dan' is written for a large ensemble. It begins with a key signature of two sharps (D major) and a 12/8 time signature. The score is divided into systems, each starting with a rehearsal mark 'A'. The vocal parts (Soprano and Mezzo) have lyrics: '— tamed.' The instrumental parts include B♭ Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The percussion part is marked '25' and 'Shaker or sand block'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

4. Dapper Dan

28

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

The o - thers may be green - horns,

arco

arco

pizz.

The musical score is for a piece titled '4. Dapper Dan'. It features a vocal line (Soprano and Mezzo) and a full orchestra. The score is divided into three measures. The first measure is in 3/8 time, the second in 12/8, and the third in 3/8. The key signature is one sharp (F#). The vocal line (Soprano and Mezzo) has lyrics: 'The o - thers may be green - horns,'. The instrumental parts include B \flat Clarinet, Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The Percussion part is marked with 'x' for cymbals and 'o' for other percussion instruments.

4. Dapper Dan

This musical score is for the song "America" from the 1977 film "Hombre". It is a full orchestral score with vocal soloists. The score is written for Soprano (S), Mezzo-soprano (Mezzo), and Baritone (B) vocal soloists, and a full orchestra including Flute (Fl.), Clarinet in B-flat (Bb Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures, with a rehearsal mark 31 at the beginning of each measure. The lyrics are: "our first foot - print in A - mer - i - ca, and fine boots, too, but Lou, —".

4. Dapper Dan

34

S

Mezzo

mark - ing his ter - ri - tor - y with those — heels, —

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

The musical score for '4. Dapper Dan' is written for a full orchestra and vocal soloist. The score is in 2/4 time and the key signature has two sharps (F# and C#). The vocal soloist (S) has a rest for the first two measures and then enters in the third measure. The Mezzo-soprano has a rest for the first two measures and then enters in the third measure with the lyrics 'mark - ing his ter - ri - tor - y with those — heels, —'. The B♭ Clarinet has a rest for the first two measures and then enters in the third measure. The Violin I and Violin II have a rest for the first two measures and then enter in the third measure. The Viola has a rest for the first two measures and then enters in the third measure. The Violoncello and Double Bass have a rest for the first two measures and then enter in the third measure. The Piano has a rest for the first two measures and then enters in the third measure. The Percussion has a rest for the first two measures and then enters in the third measure.

4. Dapper Dan

[illegible]

4. Dapper Dan

B

S

Mezzo *f*

He's got cash and dash, the gold stan - dard,

B

B♭ Cl.

B

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

B

Pho. *f*

Perc. *f*

40

The musical score is for a piece titled '4. Dapper Dan'. It is written for a vocal ensemble (Soprano, Mezzo, Bass) and a full orchestra. The key signature is D major (two sharps) and the time signature is 12/8. The score is divided into two systems. The first system includes parts for Soprano, Mezzo, Bass, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The Mezzo voice part has the lyrics 'He's got cash and dash, the gold stan - dard,'. The piano part features a prominent arpeggiated figure in the right hand. The percussion part is marked with 'x' symbols, indicating a specific rhythmic pattern. The second system continues the instrumental parts. The score is marked with a 'B' in a box at the beginning of each system, likely indicating a rehearsal mark. The dynamic marking 'f' (forte) is used throughout the instrumental parts.

4. Dapper Dan

42 *f*

S Check out the hat, the cane, the — broad la - pels.

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

42

The musical score is for a piece titled '4. Dapper Dan'. It features a vocal line for Soprano (S) and Mezzo-soprano (Mezzo), and instrumental parts for B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The score begins at measure 42. The Soprano part starts with a forte (f) dynamic and the lyrics 'Check out the hat, the cane, the — broad la - pels.' The Mezzo part is silent. The B♭ Clarinet part is also silent. The Violin I and II parts play a melodic line. The Viola part plays a similar melodic line. The Violoncello and Double Bass parts play a bass line. The Piano part plays a chordal accompaniment. The Percussion part plays a rhythmic pattern.

4. Dapper Dan

44

S He's no nud - nik, but

Mezzo he's a con - sid - er - a - ble young man. —

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

44

4. Dapper Dan

47

S knows stuff, this Dap - per Dan, _____

Mezzo Check out the hat, the cane,

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

47

The musical score is for a piece titled '4. Dapper Dan'. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written for Soprano (S) and Mezzo. The piano accompaniment includes parts for B \flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The score is in 2/4 time and the key signature has two sharps (F# and C#). The vocal line starts at measure 47 with the lyrics 'knows stuff, this Dap - per Dan, _____'. The Mezzo line starts at measure 47 with the lyrics 'Check out the hat, the cane,'. The piano accompaniment starts at measure 47 with a series of chords and single notes. The percussion part starts at measure 47 with a series of eighth notes.

4. Dapper Dan

49

S

he's a con - sid - er - a - ble young man. —

Mezzo

the — broad la - pels.

49

Bb Cl.

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

49

Pno.

49

Perc.

4. Dapper Dan

Score for "4. Dapper Dan" (Mezzo-C major, 12/8 time).

Instrumental parts include:

- Soprano (S)
- Mezzo
- B♭ Clarinet (B♭ Cl.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)
- Piano (Pho.)
- Percussion (Perc.)

The score is marked with a "C" (Clef) and a "52" (Measure number) at the beginning of the Percussion part.

4. Dapper Dan

4. Dapper Dan

58

S

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

D

p

4. Dapper Dan

64

S

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

64

65

66

p

4. Dapper Dan

67

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

67

67

4. Dapper Dan

70

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

70

Pno.

70

Perc.

The musical score for '4. Dapper Dan' is presented for measures 70 through 72. The score includes parts for Soprano (S), Mezzo, B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The key signature is G major (one sharp) and the time signature is 2/4. Measures 70-72 are shown. The vocal parts (S, Mezzo) and woodwinds (B \flat Cl.) are silent. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) and piano (Pno.) are silent. The percussion (Perc.) plays a rhythmic pattern of eighth and sixteenth notes.

4. Dapper Dan

73

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

73

Pno.

73

Perc.

73

4. Dapper Dan

76

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

Bot - tl - er and boot - leg - ger,

E

E

E

E

E

4. Dapper Dan

79

S

gin - ger haired — gin mil - ler luck - y and le - git,

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

p

$$\mathcal{f}$$
[illegible]

4. Dapper Dan

83

S

Dap - per Dan. —

Mezzo

he's a con - sid - er - a - ble young man. —

83

B \flat Cl.

83

Vln. I

Vln. II

Vla.

Vc.

D.B.

83

Pno.

83

Perc.

The musical score is for a piece titled '4. Dapper Dan'. It features a vocal line with a Soprano (S) and Mezzo-soprano (Mezzo) part. The Soprano part has the lyrics 'Dap - per Dan. —' and the Mezzo part has the lyrics 'he's a con - sid - er - a - ble young man. —'. The score includes staves for a B \flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with a rehearsal mark '83' at the beginning of each system. The Percussion part consists of a rhythmic pattern of eighth notes.

4. Dapper Dan

85

S

Bot - tl - er and boot - leg - ger, gin - ger haired — gin mil - ler

Mezzo

Bot - tl - er and boot - leg - ger, gin - ger haired — gin mil - ler

85

B \flat Cl.

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

85

Pno.

85

Perc.

4. Dapper Dan

87

S *p* luck - y and le - git, most - ly, **F**

Mezzo *pp* luck - y and le - git, **F** On - ly his ac - cent giv -

B \flat Cl. 87

Vln. I *pizz.* **F** *p* *pp*

Vln. II *pizz.* *p* *pp*

Vla. *pizz.* *p* *pp*

Vc. *pp*

D.B. *pp* **F**

Pno. 87

Perc. 87

4. Dapper Dan
rit. al fine

90

S and the sha - dows that may be fear, in those

Mezzo - ing him a - way,

90 *rit. al fine*

B♭ Cl.

90 *rit. al fine*

Vln. I arco

Vln. II arco

Vla. arco

Vc. arco

D.B. arco

90 *rit. al fine*

Pno.

90

Perc.

The musical score is for a piece titled '4. Dapper Dan' with the instruction 'rit. al fine'. It features a vocal duet of Soprano (S) and Mezzo (Mezzo) singing the lyrics 'and the shadows that may be fear, in those' and '- ing him a - way,'. The instrumental ensemble includes B♭ Clarinet (B♭ Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is marked with '90' at the beginning of several staves. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) are marked 'arco' in the later measures. The piano and percussion parts are also present, with the piano part showing a grand staff (treble and bass clef) and the percussion part showing a single staff with a drum icon.

4. Dapper Dan

94

S ten - der search - ing eyes.

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

pp

The musical score is for a piece titled "4. Dapper Dan". It features a vocal line (Soprano) and a full orchestra. The vocal line has lyrics: "ten - der search - ing eyes." The instrumental parts include Mezzo, B♭ Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is written in 3/4 time with a key signature of one sharp (F#). The vocal line starts on measure 94 and continues through measure 96. The instrumental parts also start on measure 94 and continue through measure 96. The percussion part includes a drum kit and a snare drum. The piano part is marked *pp* (pianissimo).

4. Dapper Dan

97 Freely

S

Mezzo

97 Freely

B \flat Cl.

97 Freely

Vln. I

Vln. II

Vla.

Vc.

D.B.

97 Freely

Pho.

97

Perc.

5. Pogrom

Ferociously ♩ = 120

p

Soprano

Mezzo-Soprano

Clarinet in B \flat

Ferociously ♩ = 120

pp

Ferociously ♩ = 120

col legno

Violin I

p

col legno

Violin II

p

col legno

Viola

p

col legno

Cello

p

col legno

Double Bass

p

Ferociously ♩ = 120

p

Piano

Percussion

First it looks like a mob,

© 2014

5. Pogrom

5

S

a - fire with vod-ka or schnapps, but soon the wea-pons, knives, whips, cud-gels e-ven guns

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

5

pp

Perc.

5

Wood block (or sticks)

p

Detailed description: This is a page from a musical score for a piece titled '5. Pogrom'. The score is written for a full orchestra and vocal soloists. The vocal parts include Soprano (S) and Mezzo-soprano (Mezzo). The instrumental parts include B♭ Clarinet (B♭ Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The Soprano part has lyrics: 'a - fire with vod-ka or schnapps, but soon the wea-pons, knives, whips, cud-gels e-ven guns'. The score includes a variety of musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'p' (piano). The percussion part is specifically marked for 'Wood block (or sticks)'. The page number '100' is at the bottom.

5. Pogrom

9

S

tell a diff-erent tale. _____

Mezzo

B \flat Cl.

pp

arco

Vln. I

Vln. II

arco

Vla.

Vc.

D.B.

Pno.

Perc.

The musical score is for a piece titled "5. Pogrom". It features a vocal ensemble consisting of a Soprano (S) and a Mezzo-soprano (Mezzo). The Soprano part has the lyrics "tell a diff-erent tale. _____". The instrumental ensemble includes a B-flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is marked with a "9" at the beginning of each staff, indicating a specific measure or rehearsal mark. The B-flat Clarinet part starts with a piano (*pp*) dynamic. The Violins I and II parts are marked with "arco", indicating they are to be played with the bow. The Piano part features a complex, rhythmic accompaniment. The Percussion part provides a steady, rhythmic foundation.

5. Pogrom

13

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

13

The musical score for '5. Pogrom' is presented for measures 13 through 15. The score includes parts for Soprano (S), Mezzo, B \flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The vocal parts (S and Mezzo) are currently silent, indicated by whole rests. The B \flat Clarinet, Violin I, and Violin II parts feature melodic lines with various accidentals. The Viola, Violoncello, and Double Bass parts provide harmonic support with rhythmic patterns. The Piano part consists of block chords, and the Percussion part plays a steady eighth-note pattern.

5. Pogrom

16

S

Mezzo

16

B♭ Cl.

pp

16

Vln. I

Vln. II

Vla.

Vc.

D.B.

16

Pno.

16

Perc.

5. Pogrom

19

S

The of - fi - cials con-done this, loot - ing in - ci - den - tal to the beat-ings.

Mezzo

First it looks like a mob, a - fire with vod - ka or schnapps,

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

Pho.

Perc.

The musical score is for a piece titled "5. Pogrom". It features a vocal ensemble consisting of a Soprano (S) and a Mezzo-soprano (Mezzo), along with a B♭ Clarinet (B♭ Cl.), a string section (Violins I and II, Viola, Violoncello, and Double Bass), a piano (Pho.), and percussion (Perc.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts have lyrics in English. The instrumental parts include various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *arco* (arco). The percussion part features a rhythmic pattern of eighth and sixteenth notes.

5. Pogrom

22

S Dead, we Jews are no use _____ to them, but bea-ten, we are like whipped dogs

Mezzo but soon the wea - pons, knives, whips, cud-gels e - ven guns tell a

22

B \flat Cl.

22

Vln. I

Vln. II

Vla.

Vc.

D.B.

22

Pho. (*8^{va}*)

22

Perc.

5. Pogrom

25

S. that come when they are called.

Mezzo diff - erent tale.

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(8va) -----

Pho.

Perc.

5. Pogrom

28

S Here in old O-des-sa, in the Pale, po-groms are con-ver-sion by knife,

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

Congas

The musical score is for a piece titled '5. Pogrom'. It is written in 2/4 time and features a key signature of one sharp (F#). The score includes parts for Soprano (S), Mezzo (Mezzo), B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The Soprano part has lyrics: 'Here in old O-des-sa, in the Pale, po-groms are con-ver-sion by knife,'. The Piano part features a complex chordal texture with many accidentals. The Percussion part includes a Congas section marked with 'x' for specific rhythmic patterns. The score is divided into measures, with a '28' marking at the beginning of the first measure for each part.

5. Pogrom

31

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

con-ver - sion by knife,

arco

The musical score is arranged in a system of ten staves. The vocal parts (Soprano and Mezzo) are at the top, followed by the B-flat Clarinet. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano and percussion are at the bottom. The score is marked with a '31' at the beginning of each staff, indicating a measure number. The vocal line for the Soprano part includes the lyrics 'con-ver - sion by knife,' with a greater-than sign (>) above the final note. The Viola part is marked 'arco' in the third measure. The piano part features a series of chords in the right hand and a single note in the left hand. The percussion part consists of a rhythmic pattern of eighth and sixteenth notes.

5. Pogrom

34

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

would have

as if that gen - tle Jew - ish Christ — would have

The musical score is arranged in a system of ten staves. The vocal parts (Soprano, Mezzo, and B \flat Clarinet) enter at measure 34. The instrumental parts (Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion) also enter at measure 34. The score is written in 4/4 time. The key signature is one sharp (F#). The vocal parts have lyrics: 'would have' for Soprano and Mezzo, and 'as if that gen - tle Jew - ish Christ — would have' for Mezzo. The instrumental parts feature a variety of rhythmic patterns and melodic lines, including a prominent bass line in the Double Bass and a melodic line in the Violins.

5. Pogrom

37 *pp*

S. sanc - tioned this bru - tal tran - sub - stan - ti - a - tion, Our — He - brew blood for their

Mezzo *pp*

sanc - tioned this bru - tal tran - sub - stan - ti - a - tion, Our — He - brew blood for their

37

B♭ Cl.

37

Vln. I

Vln. II

Vla.

Vc.

37

D.B.

37

Pno.

37

Perc.

The musical score is for a piece titled "5. Pogrom". It features vocal parts for Soprano (S.) and Mezzo-soprano (Mezzo), and instrumental parts for B♭ Clarinet (B♭ Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The vocal parts have lyrics: "sanc - tioned this bru - tal tran - sub - stan - ti - a - tion, Our — He - brew blood for their". The instrumental parts include a B♭ Clarinet melody, a Double Bass line with a walking bass pattern, and a Piano accompaniment. The score is marked with a piano (pp) dynamic and includes a rehearsal mark 37.

5. Pogrom

41

S — wine.

Mezzo — wine.

B♭ Cl. *fff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Pho. *ff*

Perc. *ff*

5. Pogrom

43

S

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

5. Pogrom

45

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

45

45

When grand - pa was a

f

p

5

3

The musical score is arranged in a system of ten staves. The vocal staves (Soprano and Mezzo) are at the top, followed by the B-flat Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The Soprano staff begins with a measure rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all marked with a forte (f) dynamic. The lyrics 'When grand - pa was a' are aligned under these notes. The Mezzo staff has a measure rest. The B-flat Clarinet staff starts with a measure rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all marked with a piano (p) dynamic. The Piano staff has a measure rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all marked with a piano (p) dynamic. The Percussion staff has a measure rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all marked with a piano (p) dynamic. The Violin I, Violin II, Viola, Violoncello, and Double Bass staves all have measure rests throughout the section.

5. Pogrom

48

S

young man, all of Ki - ev tan - gled in a po - grom A wild fire

Mezzo

48

B \flat Cl.

48

Vln. I

Vln. II

Vla.

Vc.

D.B.

48

Pno.

48

Perc.

The musical score is for a piece titled "5. Pogrom". It features a vocal ensemble consisting of a Soprano (S) and a Mezzo-soprano (Mezzo), and a full orchestra. The vocal parts have lyrics: "young man, all of Ki - ev tan - gled in a po - grom A wild fire". The instrumental parts include B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is marked with measure numbers 48, 49, and 50. The B-flat Clarinet part has a triplet of eighth notes in measure 49. The piano and percussion parts have rests in measures 49 and 50.

5. Pogrom

51

S

burn - - - ing a - cross - four - - - years.

Mezzo

51

B♭ Cl.

51

Vln. I

p

Vln. II

p

Vla.

Vc.

D.B.

51

Pno.

p

51

Perc.

Detailed description: This is a page from a musical score for a piece titled '5. Pogrom'. The page contains ten staves. The first staff is for Soprano (S) with lyrics 'burn - - - ing a - cross - four - - - years.' and a measure number '51' above it. The second staff is for Mezzo. The third staff is for B♭ Clarinet (B♭ Cl.) with a measure number '51' above it. The fourth staff is for Violin I (Vln. I) with a measure number '51' above it and a piano dynamic marking '*p*' below it. The fifth staff is for Violin II (Vln. II) with a piano dynamic marking '*p*' below it. The sixth staff is for Viola (Vla.). The seventh staff is for Violoncello (Vc.). The eighth staff is for Double Bass (D.B.). The ninth staff is for Piano (Pno.) with a measure number '51' above it and a piano dynamic marking '*p*' below it. The tenth staff is for Percussion (Perc.) with a measure number '51' above it. The score shows a vocal melody in the Soprano part, with instrumental accompaniment for the other parts. The piano part has a piano dynamic marking '*p*' and a crescendo hairpin. The percussion part has a measure number '51' above it.

5. Pogrom

53

S

Mezzo

53

B♭ Cl.

fff

53

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

D.B.

ff

53

Pno.

ff

53

Perc.

ff

5. Pogrom

55

S *ff* Kad dish was sung in

Mezzo

B♭ Cl. 55

Vln. I 55

Vln. II 55

Vla. 55

Vc. 55

D.B. 55

Pno. 55

Perc. 55

Detailed description: This is a page from a musical score for a piece titled '5. Pogrom'. The page number '117' is at the bottom. The score is for measures 55 and 56. The vocal parts (Soprano and Mezzo) have lyrics: 'Kad dish was sung in'. The Soprano part starts with a forte (ff) dynamic and a triplet of eighth notes. The woodwind part (B♭ Clarinet) has a melodic line with accents. The string parts (Violins I & II, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes with accents. The piano part plays a complex chordal texture with many notes. The percussion part plays a rhythmic pattern of eighth notes.

5. Pogrom

58

S
ev - ery shul, on ev - ery street cor - ner.

Mezzo

B \flat Cl.
ff

Vln. I
p *ff*

Vln. II
p *ff*

Vla.
ff

Vc.
ff

D.B.
ff

Pno.
p *ff*

Perc.
ff

5. Pogrom

61

S

Mezzo

61

B \flat Cl.

61

Vln. I

Vln. II

Vla.

Vc.

D.B.

61

Pno.

61

Perc.

The musical score for '5. Pogrom' is a multi-staff orchestral and vocal work. It begins at measure 61. The vocal parts, Soprano (S) and Mezzo, are shown with whole rests, indicating they are silent during this section. The instrumental ensemble includes B \flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The B \flat Clarinet, Violins, Viola, Violoncello, and Double Bass parts feature a rhythmic melody of eighth notes, starting on a G \sharp in the key of D major. The Piano part provides a dense harmonic texture with chords and moving lines in both staves. The Percussion part plays a steady eighth-note pattern. The score is written for two systems, each spanning two measures.

5. Pogrom

This musical score is for the song "The Fire Song" from the film "The Untouchables". It features a vocal melody and a full orchestral accompaniment. The score is written for Soprano (S), Mezzo-soprano (Mezzo), Baritone (B), and Bass (Ba) vocal parts, as well as a full orchestra including Flute (Fl), Clarinet (Cl), Bassoon (Bs), Trumpet (Tr), Trombone (Tb), Tuba (Tb), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.).

The score is in 4/4 time and consists of 63 measures. The key signature is one flat (B-flat major or D minor). The vocal melody is in the soprano part, with lyrics: "In ev - ery home the can - dles burned." The orchestral accompaniment features a prominent string section, with Violins I and II playing a melodic line, and the Piano and Percussion providing a rhythmic foundation.

5. Pogrom

66

S

Mezzo

pp *p*

3

Dreams of A-mer-i-ca were born then, in the lit-tle hou-ses where

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

66

The musical score is for a piece titled '5. Pogrom'. It features a vocal line for Soprano (S) and Mezzo-soprano (Mezzo), and instrumental staves for B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score begins at measure 66. The vocal line for Mezzo starts with a piano (*pp*) dynamic, followed by a triplet of eighth notes, and then a piano (*p*) dynamic. The lyrics 'Dreams of A-mer-i-ca were born then, in the lit-tle hou-ses where' are written below the vocal line. The instrumental staves show various musical notations, including rests, notes, and dynamics, corresponding to the vocal line.

5. Pogrom

69

S

Mezzo

am - u - lets with the names of three an - gels — hung o - ver the cra - dles of new - borns

69

B \flat Cl.

69

Vln. I

Vln. II

Vla.

Vc.

D.B.

69

Pno.

69

Perc.

The musical score for '5. Pogrom' is presented on a page numbered 122. It features a vocal line and an instrumental ensemble. The vocal line includes a Soprano (S) and a Mezzo-soprano (Mezzo) part. The instrumental ensemble consists of a B-flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is marked with a rehearsal number '69' at the beginning of each system. The Mezzo-soprano part has lyrics: 'am - u - lets with the names of three an - gels — hung o - ver the cra - dles of new - borns'. The instrumental parts are written in treble and bass clefs, with various musical notations including notes, rests, and accidentals.

5. Pogrom

72

S

f to keep the ba-bies safe from de-mons *p*

Mezzo

f to keep the ba-bies safe from de-mons *p*

72

B♭ Cl.

p

72

Vln. I

Vln. II

Vla.

Vc.

D.B.

72

Pno.

72

Perc.

5. Pogrom

76

S and from their U - krain - i - an cou - sins, who came in the night, — not with vod - ka, —

Mezzo

76

B \flat Cl.

76

Vln. I

Vln. II

Vla.

Vc.

D.B.

76

Pno.

76

Perc.

Detailed description: This is a page from a musical score for a piece titled '5. Pogrom'. The page contains measures 76, 77, and 78. The vocal parts are for Soprano (S) and Mezzo-soprano (Mezzo). The Soprano part has lyrics: 'and from their U - krain - i - an cou - sins, who came in the night, — not with vod - ka, —'. The instrumental parts include B \flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The Piano part has a key signature change to one sharp (F#) at measure 76. The Percussion part has a key signature change to one flat (B \flat) at measure 76. The score is written for a full orchestra and voice.

5. Pogrom

79

S

but with cud-gels and knives. ____

Mezzo

B \flat Cl.

Vln. I

pizz.

ppp

Vln. II

pizz.

ppp

Vla.

pizz.

ppp

Vc.

pizz.

ppp

D.B.

pizz.

ppp

Pno.

pp

Perc.

79

5. Pogrom

Perc.

6. Cholera

Grim ♩ = 80

Soprano

Mezzo-Soprano

Clarinet in B \flat

Grim ♩ = 80

Violin I

pp

Violin II

Viola

Cello

Double Bass

Grim ♩ = 80

Piano

pp

Crotale

Percussion

The musical score is for a piece titled '6. Cholera'. It is written in 6/4 time and the key of D major (indicated by two sharps). The tempo is marked 'Grim ♩ = 80'. The score includes parts for Soprano, Mezzo-Soprano, Clarinet in B-flat, Violin I, Violin II, Viola, Cello, Double Bass, Piano, and Percussion. The vocal parts (Soprano and Mezzo-Soprano) and the Clarinet part are mostly rests. Violin I has a melodic line starting in the second measure, marked *pp*. The Piano part has a complex accompaniment in both hands, also marked *pp*. The Percussion part features a Crotale (gong) sound, indicated by a single note in the first measure of the second system.

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6. Cholera

4

S *p* My grand-mo-ther lay down

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla. *p*

Vc. *pp*

D.B.

Pho.

Perc. 4

6. Cholera

Soprano (S): in her U - krain - i - an bed,

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

6. Cholera

S
 two chil - dren at her breast, one child at her back, and
 Mezzo
 B♭ Cl.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.
 Pno.
 Perc.

6. Cholera

The image displays a page from a musical score for the film "The Untouchables". The score is for the song "The Little Dog" by John Williams. It features a vocal line for Soprano (S) and Mezzo-soprano (Mezzo), and an orchestral accompaniment for various instruments including B♭ Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.).

The vocal line for the Soprano part includes the lyrics: "one curled dog - like at her feet, _____". The music is in 4/4 time and the key signature has three sharps (F#, C#, G#).

The orchestral accompaniment includes:

- B♭ Cl.:** Plays a single note (B♭) in the first measure and rests in the second.
- Vln. I:** Plays a single note (F#) in the first measure and rests in the second.
- Vln. II:** Plays a triplet of eighth notes (F#, C#, G#) in the first measure and rests in the second.
- Vla.:** Plays a single note (F#) in the first measure and rests in the second.
- Vc.:** Plays a single note (F#) in the first measure and rests in the second.
- D.B.:** Plays a single note (F#) in the first measure and rests in the second.
- Pno.:** Plays a single note (F#) in the first measure and rests in the second.
- Perc.:** Plays a single note (F#) in the first measure and rests in the second.

The score is marked with a double bar line (||) at the beginning of the first measure of each part.

6. Cholera

13

S all touched by fire, _____ and the cal - cu - lus of pain.

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

13

13

The musical score is for a piece titled '6. Cholera'. It features a vocal line for Soprano (S) and Mezzo-soprano (Mezzo), and an instrumental ensemble. The vocal line begins at measure 13 with the lyrics 'all touched by fire, _____ and the cal - cu - lus of pain.' The instrumental ensemble includes B \flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal line is in treble clef, while the instrumental parts are in various clefs (treble, bass, and grand staves). The piano part features a complex, arpeggiated figure in the right hand and a more rhythmic line in the left hand. The percussion part is marked with a double bar line and a common time signature, indicating a specific rhythmic pattern.

6. Cholera

15

S

They lay in their sweat like her - rings in brine.

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

6. Cholera

17

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

17

8va

3

The musical score is for a piece titled '6. Cholera'. It features a full orchestra and vocal soloists. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system includes staves for Soprano (S), Mezzo, B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The second system continues the same instruments. The vocal parts (S and Mezzo) have a rest for the first measure of the first system. The instrumental parts begin with various rhythmic patterns. The Piano part features a melodic line in the right hand and a bass line in the left hand. The Percussion part has a simple rhythmic pattern. The score is marked with '17' at the beginning of the first system and '8va' above the Piano staff in the second system. A '3' is written below the Violin II staff in the first system, indicating a triplet.

6. Cholera

19 *ff*

S E - kat - er - in - o - slav,

Mezzo

B \flat Cl. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *f* *ff*

Vc. *f*

D.B. *f*

Pno. *f*

Perc. 19

The musical score is for a piece titled '6. Cholera'. It features a vocal line for Soprano (S) and Mezzo-soprano (Mezzo), and a full orchestral accompaniment. The vocal line begins at measure 19 with the lyrics 'E - kat - er - in - o - slav,'. The instrumental parts include B \flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal line is marked with a forte (ff) dynamic. The instrumental parts are marked with various dynamics, including forte (f) and fortissimo (ff). The percussion part is marked with a forte (f) dynamic. The score is divided into two systems, with the first system containing measures 19 through 24 and the second system containing measures 25 through 30. The vocal line is written in a soprano clef, and the instrumental parts are written in their respective staves. The piano part is written in a grand staff (treble and bass clefs). The percussion part is written in a single staff with a percussion clef. The score is presented in a clean, professional layout with clear notation and dynamic markings.

6. Cholera

21

S E - kat - er - in - o - slav,

Mezzo

B \flat Cl. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

D.B.

Pno.

Perc. 21

6. Cholera

23

S

who mourns the chil - dren, who cal - cu - lates the

Mezzo

23

B♭ Cl.

23

Vln. I

Vln. II

Vla.

Vc.

D.B.

23

Pho.

23

Perc.

6. Cholera

25

S
loss, the vil - lage so halved _____

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

25

25

6. Cholera

27

S *it was be - yond weep - ing.*

Mezzo

B♭ Cl.

Vln. I

Vln. II *p*

Vla. *pp*

Vc. *pp*

D.B. *pp*

Pho. *pp*

Perc.

6. Cholera

30 *p*

S She lay - down with four, a - rose with one. —

Mezzo

B♭ Cl.

Vln. I *p*

Vln. II

Vla.

Vc. *ppp*

D.B.

Pno.

Perc.

The musical score is for a piece titled '6. Cholera'. It features a vocal line (Soprano) and a piano accompaniment. The vocal line begins at measure 30 with a piano (*p*) dynamic. The lyrics are 'She lay - down with four, a - rose with one. —'. The piano accompaniment includes parts for Mezzo, B♭ Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The piano part features a melodic line in the right hand and a more active line in the left hand, with a *ppp* (pianissimo) dynamic marking. The percussion part is marked with a 'Perc.' and has a simple rhythmic pattern.

6. Cholera

32

S

How could she get up ³a - gain, now know - ing — God's

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

32

32

6. Cholera

34

S

cau - sal math - e - mat - ics, the sub - trac - tion that so — di - vi - ded

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

ppp

D.B.

Pho.

Perc.

34

34

The musical score is for a piece titled '6. Cholera'. It features a vocal line (Soprano) with lyrics: 'cau - sal math - e - mat - ics, the sub - trac - tion that so — di - vi - ded'. The score includes staves for Mezzo, B \flat Cl., Vln. I, Vln. II, Vla., Vc., D.B., Pho., and Perc. The key signature is three sharps (F#, C#, G#). The vocal line starts at measure 34 and includes a triplet of eighth notes. The piano accompaniment includes a 'ppp' (pianissimo) marking. The percussion part starts at measure 34 and includes a triplet of eighth notes.

6. Cholera

36

S

her un-count-a-ble heart.

Mezzo

B♭ Cl.

Vln. I

ppp

Vln. II

Vla.

Vc.

D.B.

Pho.

ppp

Perc.

36

The musical score is for a piece titled '6. Cholera'. It features a vocal line for Soprano (S) and Mezzo-soprano (Mezzo), and an orchestral arrangement. The vocal line begins at measure 36 with the lyrics 'her un-count-a-ble heart.' The Mezzo line is silent. The orchestral parts include B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The Piano part has a *ppp* marking. The Percussion part has a *ppp* marking. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal line is in a soprano clef, and the Mezzo line is in a mezzo-soprano clef. The orchestral parts are in their respective staves. The score is divided into measures by vertical bar lines. The vocal line has a triplet of eighth notes in the first measure of the vocal part. The piano part has a triplet of eighth notes in the first measure of the piano part. The percussion part has a triplet of eighth notes in the first measure of the percussion part.

7. Bottle

Sprightly ♩ = 160

Soprano

Mezzo-Soprano

Sprightly ♩ = 160

Clarinet in B \flat

Sprightly ♩ = 160

Violin I

Violin II

Viola

Cello

Double Bass

Sprightly ♩ = 160

Piano

Percussion

Snare Drum

The musical score is for a piece titled "7. Bottle". It is written in 6/4 time and has a key signature of two flats (B-flat and E-flat). The tempo is marked "Sprightly" with a quarter note equal to 160 beats per minute. The score includes parts for Soprano and Mezzo-Soprano, both of which are silent. The Clarinet in B-flat has a melodic line starting with a forte (f) dynamic. The string section (Violin I, Violin II, Viola, Cello, and Double Bass) enters with a piano (p) dynamic, playing a pizzicato (pizz.) pattern. The Piano part is silent. The Percussion part features a Snare Drum with a rhythmic pattern of eighth and sixteenth notes.

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7. Bottle

[illegible]

7. Bottle

This musical score is for the song "The Rose Tree" from the Broadway musical "The Rosemary and Thyme". It is arranged for vocal soloists and a full orchestra. The score is in 6/4 time and features a key signature of two flats (B-flat and E-flat).

The vocal parts include:

- S (Soprano):** The vocal line for the Soprano soloist, featuring a melodic line with a 6-measure rest at the beginning.
- Mezzo:** The vocal line for the Mezzo-soprano soloist, also featuring a 6-measure rest at the beginning.
- B♭ Cl. (B-flat Clarinet):** The woodwind part for the B-flat Clarinet, featuring a melodic line with triplets and a 6-measure rest at the beginning.
- Vln. I (Violin I):** The violin part for the Violin I section, featuring a melodic line with a 6-measure rest at the beginning.
- Vln. II (Violin II):** The violin part for the Violin II section, featuring a melodic line with a 6-measure rest at the beginning.
- Vla. (Viola):** The viola part, featuring a melodic line with a 6-measure rest at the beginning.
- Vc. (Violoncello):** The cello part, featuring a melodic line with a 6-measure rest at the beginning.
- D.B. (Double Bass):** The double bass part, featuring a melodic line with a 6-measure rest at the beginning.
- Pno. (Piano):** The piano part, featuring a 6-measure rest at the beginning.
- Perc. (Percussion):** The percussion part, featuring a rhythmic line with a 6-measure rest at the beginning.

The score is written for a full orchestra and includes a variety of musical notation, including rests, triplets, and melodic lines. The tempo is marked "Moderato" and the key signature is two flats.

7. Bottle

9

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

f

My grand - fa - ther was as shi - ny as the

arco

arco

arco

p

Triangle

Detailed description: This is a musical score for a piece titled '7. Bottle'. The score is written for a full orchestra and voice. The vocal parts include Soprano (S) and Mezzo-soprano (Mezzo). The instrumental parts include B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is in 7/4 time and features a key signature of two flats (B-flat and E-flat). The vocal parts enter at measure 9. The Mezzo-soprano part has lyrics: 'My grand - fa - ther was as shi - ny as the'. The instrumental parts include a B-flat Clarinet part, Violin I and II parts marked 'arco', Viola part marked 'arco', Violoncello and Double Bass parts, Piano part marked 'p', and Percussion part marked 'Triangle'. The score ends at measure 14.

7. Bottle

11

S

Mezzo

bot - tles he sold, what was on the out - side as im - por - tant as

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

11

7. Bottle

13

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

13

13

what sloshed with-in. Ker - o - sene in the old coun - try

The musical score is for a piece titled '7. Bottle'. It is written for a full orchestra and vocal soloists. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The score is divided into two systems. The first system includes staves for Soprano (S), Mezzo-soprano (Mezzo), B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The vocal parts have lyrics: 'what sloshed with-in. Ker - o - sene in the old coun - try'. The piano part features a complex melodic line in the right hand and a more rhythmic line in the left hand. The percussion part is marked with a '13' and a single note.

7. Bottle

15

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

warmed the fa - mi - ly — to life, car - ted through the shtet - tl un - til we were rich e - nough to

The musical score is for a piece titled '7. Bottle'. It features a vocal line for Soprano (S) and Mezzo-soprano (Mezzo), and instrumental parts for B \flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is written in 4/4 time and the key signature has two flats (B \flat and E \flat). The vocal line for the Mezzo-soprano part includes the lyrics: 'warmed the fa - mi - ly — to life, car - ted through the shtet - tl un - til we were rich e - nough to'. The piano part features a complex harmonic structure with many chords and arpeggios. The percussion part is marked with a double bar line and a '15' above it, indicating a specific rhythmic pattern or measure.

7. Bottle

18

S

Mezzo

come to A-mer-i-ca se-cond class.

B \flat Cl.

Vln. I

arco

Vln. II

arco

Vla.

arco

Vc.

pizz.

D.B.

pizz.

Pho.

8^{va}

Perc.

18

Detailed description of the musical score: The score is for a piece titled '7. Bottle'. It begins at measure 18. The vocal parts consist of a Soprano (S) and a Mezzo-soprano (Mezzo). The Mezzo part has the lyrics 'come to A-mer-i-ca se-cond class.' The woodwind section includes a B-flat Clarinet (B \flat Cl.) with triplet markings. The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), all marked 'arco' (arco). The piano (Pho.) part features an 8^{va} (octave) marking. The percussion (Perc.) part is also included. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature.

7. Bottle

21

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(8^{va})

21

Pno.

21

Perc.

The musical score for '7. Bottle' is written for a full orchestra and vocal soloists. The score is in 7/4 time and features a key signature of two flats (B-flat and E-flat). The vocal parts (Soprano and Mezzo) are marked with a '21' and have rests for the first two measures. The instrumental parts include B-flat Clarinet, Violin I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The Piano part is marked with a '21' and features a complex rhythmic pattern. The Percussion part is marked with a '21' and features a steady eighth-note rhythm. The score is divided into two systems, with the first system ending at measure 21 and the second system starting at measure 21. The key signature is B-flat major (two flats). The time signature is 7/4. The vocal parts are Soprano (S) and Mezzo (Mezzo). The instrumental parts are B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is marked with a '21' at the beginning of the first and second systems. The first system ends at measure 21 and the second system starts at measure 21. The key signature is B-flat major (two flats). The time signature is 7/4. The vocal parts are Soprano (S) and Mezzo (Mezzo). The instrumental parts are B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is marked with a '21' at the beginning of the first and second systems. The first system ends at measure 21 and the second system starts at measure 21. The key signature is B-flat major (two flats). The time signature is 7/4. The vocal parts are Soprano (S) and Mezzo (Mezzo). The instrumental parts are B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.).

7. Bottle

7. Bottle

25

S

Mezzo

25

B \flat Cl.

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

(8^{va})

25

Pno.

25

Perc.

The musical score for '7. Bottle' is written for a large ensemble. It begins at measure 25. The vocal parts (Soprano and Mezzo) are silent. The B \flat Clarinet, Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion all have active parts. The key signature has two flats (B \flat and E \flat). The time signature changes from 4/4 to 6/4 at measure 26. The score includes various musical notations such as triplets, slurs, and dynamic markings.

7. Bottle

27

S

Mezzo

In A - mer - i - ca, his horse - pow - ered trucks

B \flat Cl.

Vln. I

arco

Vln. II

Vla.

Vc.

D.B.

(8va)

Pho.

Perc.

27

7. Bottle

29

S

Mezzo

car-ried bot-tles — filled with Co-ca Co-la long be-fore the ma-gic for-mu-la

29

B♭ Cl.

29

Vln. I

Vln. II

Vla.

Vc.

D.B.

29

Pno.

29

Perc.

7. Bottle

31

S

Mezzo

en - tered the mix, a fran - chise sold too soon.

31

B \flat Cl.

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

31

Pno.

31

Perc.

7. Bottle

33

S

Mezzo

What was in the bot - tles served us then, la - ter it would have served us

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

33

Detailed description: This is a page from a musical score for a piece titled '7. Bottle'. The page contains staves for Soprano (S), Mezzo-soprano (Mezzo), B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The vocal parts have lyrics: 'What was in the bot - tles served us then, la - ter it would have served us'. The score is written in 7/4 time. At measure 33, there is a key signature change from B-flat major (two flats) to E-flat major (three flats). The piano part features chords in the right hand and a melodic line in the left hand. The percussion part is currently silent.

7. Bottle

35

S

Mezzo

bet - ter.

35

B♭ Cl.

35

Vln. I

Vln. II

Vla.

Vc.

D.B.

35

Pno.

35

Perc.

7. Bottle

38

S

Mezzo

B \flat Cl.

38

Vln. I

Vln. II

Vla.

Vc.

D.B.

38

Pno.

38

Perc.

7. Bottle

40

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

40

6/4

arco

The musical score for '7. Bottle' is written for a full orchestra and vocalists. It begins at measure 40. The vocal parts (Soprano and Mezzo) and woodwinds (B-flat Clarinet) are silent. The Violin I part has a melodic line starting with a fermata and a trill. The Violin II, Viola, and Violoncello parts are silent. The Double Bass part has a melodic line. The Piano part has a complex accompaniment with many chords and arpeggios. The Percussion part has a rhythmic pattern of eighth notes.

7. Bottle

43

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

On my shelf a sin - gle selt - zer bot - tle, a mem -

Detailed description: This is a page from a musical score for a piece titled '7. Bottle'. The score is written for a full orchestra and vocal soloists. The vocal parts are Soprano (S) and Mezzo-soprano (Mezzo). The instrumental parts include B-flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The music is in 7/4 time. The key signature has two flats (B-flat and E-flat). The score is marked with a rehearsal cue '43' at the beginning of each staff. The lyrics for the Mezzo part are: 'On my shelf a sin - gle selt - zer bot - tle, a mem -'. The vocal parts have rests for the first two measures of the system.

7. Bottle

46

S

Mezzo

o - ri - al, a mem - o - ry, a mo - ment from the past — when we had

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

46

The musical score is for a piece titled '7. Bottle'. It features a vocal line (Soprano and Mezzo) and an instrumental ensemble. The vocal line begins at measure 46 with the lyrics 'o - ri - al, a mem - o - ry, a mo - ment from the past — when we had'. The instrumental ensemble includes B \flat Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is written in 2/4 time and includes a key signature change from B \flat major to A minor at measure 47. The vocal line continues with a melodic phrase in measure 47, while the instrumental ensemble provides harmonic support.

7. Bottle

50

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

50

50

dreams, _____

when we were al - most rich, who are

The musical score is for a piece titled '7. Bottle'. It features a vocal line (Soprano and Mezzo) and an orchestral accompaniment. The vocal line starts at measure 50. The Mezzo voice part has lyrics: 'dreams, _____' followed by 'when we were al - most rich, who are'. The orchestral parts include B \flat Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is written in 7/4 time and includes a key signature of one flat (B \flat). The piano part has a melodic line in the right hand and a bass line in the left hand. The percussion part is marked with a double bar line and a 7/4 time signature.

7. Bottle

53

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

53

53

now much rich - er than grand - fa - ther ev - er dreamed of, and

The musical score is for a piece titled '7. Bottle'. It features a vocal line (Soprano) and a mezzo-soprano line. The mezzo-soprano line has lyrics: 'now much rich - er than grand - fa - ther ev - er dreamed of, and'. The score includes staves for various instruments: B \flat Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The key signature is B \flat major (two flats) and the time signature is 7/4. The score is divided into three measures, with measure numbers 53, 53, and 53 indicated at the beginning of each measure. The vocal line is mostly rests, while the mezzo-soprano line has notes in the first measure and rests in the second and third. The instrumental lines are mostly rests, with some activity in the Violoncello and B \flat Clarinet lines.

7. Bottle

56

S

Mezzo

some - how poor - er as well.

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

56

Pno.

56

Perc.

This musical score page, numbered 166, features the title '7. Bottle' at the top. It contains staves for various instruments and a vocal line. The vocal line (Soprano) has a measure starting at measure 56 with a whole rest. The Mezzo-soprano line has a melodic line starting at measure 56 with the lyrics 'some - how poor - er as well.' followed by a long note. The B♭ Clarinet line has a melodic line starting at measure 56. The Violin I and II lines have a melodic line starting at measure 56. The Viola line has a melodic line starting at measure 56. The Violoncello line has a melodic line starting at measure 56. The Double Bass line has a melodic line starting at measure 56. The Piano line has a melodic line starting at measure 56. The Percussion line has a melodic line starting at measure 56.

8. Round Frame (II)

Freely, unmetered *p*

Soprano

All those years

Mezzo-Soprano

Freely, unmetered

Clarinet in B \flat

Freely, unmetered *p*

Violin I

Violin II

Viola

Cello

sul pont. *p*

Double Bass

p Freely, unmetered

Piano

Percussion

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8. Round Frame (II)

$\text{♩} = 100$

S
E - kat - er - in - o - slav was lost to me,

Mezzo

B♭ Cl.
p

Vln. I
p

Vln. II
p

Vla.
arco *p*

Vc.
p

D.B.

Pno.
 $\text{♩} = 100$

Perc.

The musical score is for a piece titled '8. Round Frame (II)'. It features a vocal line (Soprano) with the lyrics 'E - kat - er - in - o - slav was lost to me,'. The score includes staves for Soprano, Mezzo, B♭ Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The tempo is marked as 100 beats per minute. The key signature has two flats (B♭ and E♭). The time signature is 5/4. The score is divided into measures, with a repeat sign at the beginning of the vocal line. Dynamics include piano (p) for the woodwinds and strings. The piano part is marked with a piano (p) dynamic. The percussion part is marked with a piano (p) dynamic.

8. Round Frame (II)

10 *f*

S When I might — have cel - e - bra - ted U - kran - i - an —

Mezzo

10 *f*

B \flat Cl.

10 *f*

Vln. I

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

10 *f*

Pno.

10 Triangle

Perc. *f*

Detailed description: This is a page of a musical score for a piece titled '8. Round Frame (II)'. The score is written for a large ensemble, including vocalists (Soprano and Mezzo), woodwinds (B-flat Clarinet), strings (Violins I and II, Viola, Violoncello, Double Bass), piano, and percussion (Triangle). The music is in a key of three flats (E-flat major or C minor) and a 3/4 time signature. The score is divided into three measures. The first measure starts at rehearsal mark 10. The second measure continues the music. The third measure begins with a forte (f) dynamic marking. The vocal parts have lyrics: 'When I might — have cel - e - bra - ted U - kran - i - an —'. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion part includes a triangle and a snare drum.

8. Round Frame (II)

14

S

win - ters, learned words of love, fash - ion, pass - ion pa - ter - ni - ty. _____

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

14

The musical score is for a piece titled '8. Round Frame (II)'. It features a vocal line for Soprano (S) and Mezzo-soprano (Mezzo), and an orchestral arrangement including B \flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score begins at measure 14. The Soprano part has lyrics: 'win - ters, learned words of love, fash - ion, pass - ion pa - ter - ni - ty.' The lyrics are aligned with the notes: 'win - ters' under the first two measures, 'learned words of' under measures 3-4 (with a triplet bracket over 'learned words'), 'fash - ion,' under measure 5, 'pass - ion' under measure 6, and 'pa - ter - ni - ty.' under measures 7-8. The Mezzo part is silent. The B \flat Clarinet, Violins, Viola, Violoncello, and Double Bass all have melodic lines. The Piano part has a rhythmic accompaniment in the right hand and is silent in the left hand. The Percussion part has a simple rhythmic pattern.

8. Round Frame (II)

20

S — how to sea - son the fish with pep - per, — not su - gar, —

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

20

The musical score is for a piece titled '8. Round Frame (II)'. It features a vocal line with lyrics and a full orchestral accompaniment. The vocal line is written for Soprano (S) and Mezzo-soprano (Mezzo). The lyrics are: '— how to sea - son the fish with pep - per, — not su - gar, —'. The orchestration includes B \flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The score is written in a key signature of three flats (B \flat , E \flat , A \flat) and a common time signature (C). The tempo is marked '20'. The score is divided into measures, with the vocal line and piano accompaniment starting at measure 20. The percussion line starts at measure 20. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

8. Round Frame (II)

p

25

S

how to cut the far - fl from flat sheets of dough. All I had was

Mezzo

25

B \flat Cl.

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

Pno.

25

Perc.

This musical score page, titled '8. Round Frame (II)', contains parts for Soprano (S), Mezzo, B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Soprano part begins at measure 25 with the lyrics 'how to cut the far - fl from flat sheets of dough. All I had was'. A piano (*p*) dynamic marking is placed above the Soprano staff at measure 28. The instrumental parts include a B-flat Clarinet line starting at measure 25, and string sections (Violins I & II, Viola, Violoncello, and Double Bass) playing a rhythmic pattern of eighth notes. The Piano part features a melodic line in the right hand and a supporting line in the left hand. The Percussion part has a single note at measure 25.

8. Round Frame (II)

31

S New Ha - ven.

Mezzo

31

B \flat Cl. *p*

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

31

Pno.

31

Perc.

Detailed description: This is a page of a musical score for a piece titled '8. Round Frame (II)'. The score is written for a vocal ensemble and a full orchestra. The vocal parts include Soprano (S), Mezzo, and Bass Clarinet (B \flat Cl.). The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is in 3/4 time and features a key signature of three flats (B \flat , E \flat , A \flat). The vocal parts have lyrics: 'New Ha - ven.' The instrumental parts are mostly silent, with some notes in the B \flat Cl. part. The score is marked with a '31' at the beginning of each staff, indicating a rehearsal mark. The B \flat Cl. part has a dynamic marking of *p* (piano). The score is written on a single page, with the page number 173 at the bottom.

9. Second Wave

The Girls Hold Hands Across the Sea

spoken

Soprano

They have never seen such dark water, endless, like the mind of G-d.

Clarinet in B \flat

Violin I

Violin II

Viola

Cello

Double Bass

Piano

sus. cymbal

Percussion

The musical score is arranged in a standard orchestral format. The vocal part (Soprano) is at the top, with lyrics written below the staff. The instrumental parts include Clarinet in B-flat, Violin I and II, Viola, Cello, Double Bass, Piano, and Percussion (sus. cymbal). The score is divided into two measures. The first measure contains the vocal line and the instrumental accompaniment. The second measure contains the vocal line and the instrumental accompaniment. The piano part is written for both hands. The percussion part is written for a suspended cymbal.

Improvise freely from pitches in cells,
without meter.

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9. Second Wave

3

S

The boat plunges through troughs, shaking with the force of them, and Vera weeps, afraid.

B♭ Cl.

3

Vln. I

3

Vln. II

Vla.

Vc.

D.B.

3

Pno.

3

sus. cymbal

Perc.

Detailed description: This is a musical score for a scene titled '9. Second Wave'. The score includes parts for a Soprano (S), B-flat Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The vocal part has a single line of lyrics: 'The boat plunges through troughs, shaking with the force of them, and Vera weeps, afraid.' The instrumental parts feature a recurring triplet motif in the woodwinds, strings, piano, and percussion. The percussion part specifically uses a suspended cymbal. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature. The vocal line is in treble clef, while the instruments are in their standard clefs. The piano part is written for both hands. The percussion part is written on a single line with a cymbal icon.

9. Second Wave

The musical score for "9. Second Wave" features a vocal solo and orchestral accompaniment. The vocal line (S) begins with the lyrics "But the twins cry out with a wild joy they never show when on land,". The orchestral parts include B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is marked with a forte (f) dynamic and a 4-measure box indicating the start of the section. The piano part features a melodic line in the right hand and a supporting line in the left hand. The percussion part includes a snare drum pattern.

S

But the twins cry out with a wild joy they never show when on land,

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

9. Second Wave

5

S

hands clasped so tightly, their fingers whiten, as if they are still wombed, bonded,
though ashore they hardly ever touch.

5

B♭ Cl.

5

Vln. I

Vln. II

Vla.

Vc.

D.B.

5

Pno.

5

Perc.

9. Second Wave

6

S Ahead, behind, porpoises shadow the ship, guardians from a different culture,
riding in?between the keel's shadows.

B \flat Cl. 6

Vln. I 6

Vln. II 6

Vla. 6

Vc. 6

D.B. 6

Pno. 6

Perc. 6

The musical score for '9. Second Wave' is presented on a single page. It includes a vocal line (S) and instrumental parts for B \flat Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The vocal line contains two lines of lyrics: 'Ahead, behind, porpoises shadow the ship, guardians from a different culture,' and 'riding in?between the keel's shadows.' The instrumental parts are arranged in a grand staff format, with each instrument having its own staff. The score is marked with a '6' at the beginning of each staff, indicating a specific measure or section. The notation includes various musical symbols such as clefs, key signatures, and note values.

9. Second Wave

7

S

The girls give themselves to the pagan, even Vera, who in that instant of recognition, thinks,

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

Detailed description: This is a page from a musical score for '9. Second Wave'. It features a vocal line (Soprano) and a full orchestra. The vocal line has two phrases of lyrics: 'The girls give themselves to the' and 'pagan, even Vera, who in that instant of recognition, thinks,'. The instrumental parts include B♭ Clarinet, Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is written in a key with two sharps (F# and C#) and a common time signature. The vocal line is in a soprano register. The instrumental parts are arranged in a standard orchestral layout. The piano part has a complex texture with many notes. The percussion part has a simple rhythm. The overall style is that of a 20th-century musical score.

9. Second Wave

9

S "This is what be-com-ing new means, what be-com-ing an Am - er-i - can is all a - bout."

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

9

The musical score is arranged in a standard orchestral format. The vocal part (S) is at the top, with lyrics underneath. Below it are the woodwinds (B \flat Cl.), strings (Vln. I, Vln. II, Vla., Vc., D.B.), piano (Pno.), and percussion (Perc.). The piano part is written in grand staff notation. The percussion part is written on a single staff. The score is divided into measures by vertical bar lines. The vocal part has a melodic line with lyrics. The instrumental parts provide harmonic support and texture. The piano part has a complex rhythmic and harmonic structure. The percussion part provides a steady beat.

9. Second Wave

13

S

Afterwards, she spends as much time as she can looking over the rail,
seeing the future, letting the

B \flat Cl.

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

13

Pno.

13

Perc.

The musical score is for a piece titled "9. Second Wave". It features a vocal line (S) and several instrumental parts. The vocal line begins at measure 13 with the lyrics "Afterwards, she spends as much time as she can looking over the rail, seeing the future, letting the". The instrumental parts include B \flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is written in a key with one sharp (F#) and a common time signature. The vocal line is in a soprano register. The instrumental parts are arranged in a standard orchestral layout. The score is divided into measures, with measure 13 being the starting point for the vocal line and the beginning of the instrumental parts. The vocal line continues through the end of the page. The instrumental parts are also shown, with some measures being repeated or omitted. The score is written in a clear, legible font, with standard musical notation including notes, rests, and bar lines. The overall layout is professional and easy to read.

9. Second Wave

14

S splash wash away everything that was Ekaterinoslav--

B♭ Cl. 14

Vln. I 14

Vln. II 14

Vla. 14

Vc. 14

D.B. 14

Pno. 14

Perc. 14

This musical score page, titled "9. Second Wave", contains eight staves. The vocal staff (S) begins at measure 14 with the lyrics "splash wash away everything that was Ekaterinoslav--". The instrumental staves include B♭ Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. Measures 14 through 17 are highlighted with a light purple background. The Piano part features a melodic line in the right hand and a bass line in the left hand. The Percussion part has a single note in measure 14. The B♭ Clarinet, Violin I, Violin II, Viola, Violoncello, and Double Bass parts have a single note in measure 14. The rest of the staves are empty for the remainder of the page.

9. Second Wave

15

S

the dirt streets, the slash of trenches, the wind blowing across open ground--

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

15

9. Second Wave

18

S

everything except the name.

18

B♭ Cl.

18

Vln. I

18

Vln. II

18

Vla.

18

Vc.

18

D.B.

18

Pno.

18

Perc.

This musical score page, titled "9. Second Wave", contains nine staves. The vocal part (S) begins at measure 18 with the lyrics "everything except the name." and continues with a long note. The instrumental parts (B♭ Cl., Vln. I, Vln. II, Vla., Vc., D.B., Pno., and Perc.) all start at measure 18 with specific melodic or rhythmic figures. The woodwinds and strings play sustained notes, while the piano and percussion have more active parts. The score concludes with a double bar line at the end of the vocal line.

10. Passage Through the Great Hall

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10. Passage Through the Great Hall

4

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

p

p

f *p*

f *p*

f *p*

So ma - ny days on wa - ter, — the white - tipped waves wild, Shu - muel and Wolf stay by the rail,

10. Passage Through the Great Hall

7

S

Mezzo

un - der Pa - pa's un - for - giv - ing eye.

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

p *f* *p*

A

A

10. Passage Through the Great Hall

13

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

13

13

8^{va}

f

small ty - rant in the way of all cap - tains. —

This musical score page features ten staves for various instruments and voices. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two measures by a double bar line. The vocal parts (Soprano and Mezzo) have lyrics under the Mezzo line. The instrumental parts include woodwinds (B-flat Clarinet), strings (Violins I and II, Viola, Violoncello, Double Bass), piano (Piano), and percussion. The piano part has a '8va' marking above the right hand in the second measure. The violin I part has a forte 'f' dynamic marking in the second measure. The percussion part is marked with a double bar line in the first measure and a single bar line in the second.

B

B

B

p

B

10. Passage Through the Great Hall

17

S

Mezzo

home, the oth-ers shrink from the re lent - less waves.

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

tr

pp

This musical score page features nine staves. The vocal parts (Soprano and Mezzo) are at the top, with lyrics for the Mezzo part. Below them are staves for B-flat Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score begins at measure 17. The vocal parts have rests in measure 17, followed by the Mezzo singing in measure 18. The instrumental parts enter in measure 18 with various rhythmic patterns. The Piano part features a tremolo in measure 19. The Percussion part has a long note in measure 19. The score ends with a *pp* (pianissimo) marking.

192

[illegible]

10. Passage Through the Great Hall

23

S

Mezzo

23

B♭ Cl.

f

23

Vln. I

p

p

f

p

Vln. II

p

p

f

p

Vla.

p

f

p

Vc.

p

f

p

D.B.

23

Pno.

23

Perc.

p

pp

p

10. Passage Through the Great Hall

26

S

Mezzo

26

B♭ Cl.

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

Pno.

26

Perc.

pp

f

10. Passage Through the Great Hall

C

S

Mezzo

Ma - ma and Ra - chil and A - ron, — ne - ver for - get lit - tle A - ron who will be -

C

B♭ Cl.

p

C

Vln. I

Vln. II

Vla.

Vc.

D.B.

C

Pno.

p

28

Perc.

p

10. Passage Through the Great Hall

30

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

30

30

come a world trav - el - er — And Ra - chil — who will live by the

Detailed description: This is a page from a musical score, page 196, titled '10. Passage Through the Great Hall'. The score is for a full orchestra and vocal soloists. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The page number '196' is at the bottom. The score is divided into systems. The first system includes Soprano (S), Mezzo-soprano (Mezzo), B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The vocal parts have lyrics: 'come a world trav - el - er — And Ra - chil — who will live by the'. The instrumental parts include various melodic and rhythmic lines. The score is marked with '30' at the beginning of the first system and '30' at the beginning of the piano and percussion parts.

10. Passage Through the Great Hall

The image displays a page from a musical score for the film "The Abyss". The score is for the song "The Ocean" by John Williams. It features vocal parts for Soprano (S), Mezzo, and Baritone (B) Cl., and an orchestral accompaniment including Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is in 4/4 time and the key signature is one sharp (F#). The lyrics for the vocal parts are: "o - cean as if re-mem-bering the pas - sage o - ver." The score is marked with a rehearsal mark 32. The vocal parts are written in treble clef, and the instrumental parts are written in their respective clefs. The score includes dynamic markings such as *f* (forte) and *p* (piano). The score is a page from a larger manuscript, with the page number 32 indicated at the top left.

10. Passage Through the Great Hall

D

S

Mezzo

B♭ Cl.

f

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

D

Pno.

p

35

Perc.

p *f* *p* *f* *p* *f*

199

The musical score continues from measure 37. Measures 38 and 39 show the vocalists (Soprano and Mezzo) singing whole notes, while the instrumental ensemble plays chords. In measure 40, the vocalists sing half notes, and the instrumental ensemble provides harmonic support. The key signature remains two sharps (F# and C#), and the time signature is common time (C).

S

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

10. Passage Through the Great Hall

[illegible]

10. Passage Through the Great Hall

E

S

Mezzo *p*

So ma - ny hours in the red - brick build - ing un - der the cop - per - domed tow - ers, —

E

B \flat Cl.

E

Vln. I

Vln. II

Vla.

Vc.

D.B.

E

Pno.

44

Perc.

10. Passage Through the Great Hall

46

S

Mezzo

wait - ing to be ac - cep - ted in - to A - mer - i - ca. —

46

B \flat Cl.

p

46

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

D.B.

f

46

Pho.

f

46

Perc.

Detailed description: This is a page of a musical score for a full orchestra and vocal soloist. The title is '10. Passage Through the Great Hall'. The page number is 202. The score is for measures 46-48. The vocal soloist (Soprano) has a line with lyrics: 'wait - ing to be ac - cep - ted in - to A - mer - i - ca. —'. The Mezzo-soprano part has a line with lyrics: 'wait - ing to be ac - cep - ted in - to A - mer - i - ca. —'. The instrumental parts include B \flat Clarinet, Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is in 2/4 time and B-flat major. The key signature has two flats. The tempo is marked 'Allegretto'. The dynamics range from piano (*p*) to fortissimo (*f*). The percussion part includes a snare drum and a cymbal.

10. Passage Through the Great Hall

49

S

Mezzo

49

B \flat Cl.

49

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

D.B.

p

49

Pno.

p

49

Perc.

Pa - pa holds tight to their pa - pers, a - fraid they will beripped fromhim,

This musical score page features ten staves for various instruments and voices. The vocal parts (Soprano, Mezzo, and B \flat Clarinet) have lyrics written below them. The instrumental parts include Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is marked with a piano (*p*) dynamic for the string and piano parts. The key signature is one flat (B \flat), and the time signature is 4/4. The page number 203 is centered at the bottom.

10. Passage Through the Great Hall

52

S

Mezzo

send - ing the fam - i - ly back a - cross the sea. In a

52

B \flat Cl.

52

Vln. I

Vln. II

Vla.

Vc.

D.B.

52

Pno.

52

Perc.

This musical score page features ten staves for various instruments and voices. The vocal parts (Soprano, Mezzo, and B \flat Clarinet) have lyrics written below them. The instrumental parts include Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is written in a key signature of one flat (B \flat) and a common time signature (C). The page number 204 is centered at the bottom.

10. Passage Through the Great Hall

F

S

Mezzo

let - ter, Lou has warned him — of the New World Cos - sacks in the Great Hall: ca -

F

B♭ Cl.

F

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

D.B.

pp

F

Pho.

pp

54

Perc.

10. Passage Through the Great Hall

57

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc.

Pho.

57

57

dets hust - lers, con men who would take their bag - gage tick - ets, grab their

10. Passage Through the Great Hall

59

S

Mezzo

chil-dren, change their names. So ma-ny hours un-der the bar-rell-vault

59

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

59

Pno.

59

Perc.

10. Passage Through the Great Hall

62

S

Mezzo

ceil - ing, in aisles out-lined by i - ron rail - ings,

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

62

10. Passage Through the Great Hall

65

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

Ma - ma holds the child - ren close, keep - ing them from mak - ing friends with

10. Passage Through the Great Hall

[illegible]

211

70

S

Mezzo

com - ing to these shores.

70

B♭ Cl.

70

Vln. I

Vln. II

Vla.

Vc.

D.B.

70

Pno.

70

Perc.

p

f

p

212

[illegible]

11. Admitted

Mezzo-Soprano

♩ = 140
spoken

At last, the inspector stamps their papers ADMITTED.

Clarinet in B \flat

♩ = 140
Tacet

Violin I

♩ = 140

Violin II

Viola

Cello

Double Bass

Piano

♩ = 140

Percussion

bongos

The musical score is for a piece titled '11. Admitted'. It features a Mezzo-Soprano part with a spoken line: 'At last, the inspector stamps their papers ADMITTED.' The tempo is marked as ♩ = 140. The key signature has four sharps (F#, C#, G#, D#). The instrumentation includes Mezzo-Soprano, Clarinet in B-flat (tacet), Violin I, Violin II, Viola, Cello, Double Bass, Piano, and Percussion (bongos). The Piano part has a melodic line in the right hand starting in the third measure. The Percussion part has a short melodic line in the first measure, followed by a thick black bar indicating improvisation.

Improvise from pitches in cells,
following meter

11. Admitted

5

Mezzo

Papa shepherds them through a large green door,

with a sign in English he cannot yet read:

5

B \flat Cl.

5

Vln. I

Vln. II

Vla.

Vc.

D.B.

5

Pno.

5

Perc.

The musical score is arranged in a system with eight staves. The vocal part (Mezzo) is in treble clef with a key signature of two flats and a common time signature. The lyrics are: "Papa shepherds them through a large green door," followed by a line break and "with a sign in English he cannot yet read:". The instrumental parts include B \flat Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The Piano part is in treble and bass clefs with a key signature of two sharps. The Percussion part is in common time. The score is marked with a '5' at the beginning of each staff, indicating a fifth measure or a specific rehearsal mark. The Violoncello part has a box around a specific melodic phrase in the second measure.

11. Admitted

8

Mezzo

"Push to New York!"

but he pushes nonetheless.

8

B \flat Cl.

8

Vln. I

pizz.

Vln. II

pizz.

Vla.

Vc.

D.B.

8

Pno.

8

Perc.

The musical score is for a piece titled "11. Admitted". It features a vocal line for Mezzo and an orchestral accompaniment. The vocal line has two phrases: "Push to New York!" and "but he pushes nonetheless." The orchestral parts include B \flat Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is written in a key with four sharps (F \sharp , C \sharp , G \sharp , D \sharp) and a common time signature. The Mezzo part is in treble clef. The B \flat Cl. part is in treble clef. The Vln. I and Vln. II parts are in treble clef. The Vla. part is in bass clef. The Vc. and D.B. parts are in bass clef. The Pno. part is in grand staff (treble and bass clefs). The Perc. part is in a single line with a double bar line. The score is divided into measures by vertical bar lines. The Mezzo part has lyrics under the notes. The Vln. I and Vln. II parts have "pizz." markings above certain notes. The Pno. part has a "pizz." marking above a note in the first measure. The Perc. part has a double bar line in the first measure.

11. Admitted

13

Mezzo

They board the ferry, the double-decker

that spews them out

13

B \flat Cl.

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

13

Pno.

13

Perc.

The musical score is for a piece titled '11. Admitted'. It features a vocal line for Mezzo and instrumental parts for B \flat Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score begins at measure 13. The Mezzo part has lyrics: 'They board the ferry, the double-decker' and 'that spews them out'. The instrumental parts are mostly silent, with some activity in the Viola, Piano, and Percussion parts in the later measures. The key signature is one flat (B \flat), and the time signature is 4/4.

11. Admitted

17

Mezzo

into that grotty, growling, growing city...

17

B \flat Cl.

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

17

Pno.

17

Perc.

The musical score is for a piece titled '11. Admitted'. It features a vocal line for Mezzo and instrumental parts for B \flat Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score begins at measure 17. The Mezzo part has the lyrics 'into that grotty, growling, growing city...'. The instrumental parts are mostly represented by thick black bars, indicating sustained or complex passages. The key signature has one flat (B \flat), and the time signature is 4/4. The score ends with a double bar line.

12. Ellis Island Mathematics

With energy ♩ = 140
 2+2+3 3+2+2 2+2+3 3+2+2 2+2+3

Soprano
 Mezzo-Soprano
 Clarinet in B \flat
 Violin I
 Violin II
 Viola
 Cello
 Double Bass
 Piano
 Percussion

With energy ♩ = 140
 2+2+3 3+2+2 2+2+3 3+2+2 2+2+3

p
f
f
p
f
f
 Ride cymbal
 Kick drum
f

219

3+2+2 2+2+3 3+2+2 3+2+2 2+2+3

S

The old world scram - bles for

Mezzo

3+2+2 2+2+3 3+2+2 3+2+2 2+2+3

B^b Cl.

3+2+2 2+2+3 3+2+2 3+2+2 2+2+3

Vln. I

ff *p*

Vln. II

ff *p*

Vla.

ff *p*

Vc.

p

D.B.

3+2+2 2+2+3 3+2+2 3+2+2 2+2+3

Pno.

ff *p*

Perc.

ff *p*

12. Ellis Island Mathematics

3+2+2 2+2+3 3+2+2

II

S
pur - chase in the new, _____

Mezzo

II

B \flat Cl. 3+2+2 2+2+3 3+2+2

f

II

Vln. I 3+2+2 2+2+3 3+2+2

f

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *p* 3+2+2 2+2+3 3+2+2

f

II

Pho. *f*

II

Perc. *f*

Detailed description: This is a page from a musical score for a piece titled '12. Ellis Island Mathematics'. The score is written for a large ensemble including vocalists, woodwinds, strings, piano, and percussion. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal parts (Soprano and Mezzo) have lyrics 'pur - chase in the new, _____'. The instrumental parts feature complex rhythmic patterns, often indicated by bracketed numbers like '3+2+2' and '2+2+3'. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The percussion part includes a variety of rhythmic figures, some with accents. The score is divided into measures by vertical bar lines, and some parts have repeat signs.

12. Ellis Island Mathematics

2+2+3

16

S

hang - ing on by bro - ken fin - ger - nails. _____

Mezzo

2+2+3

16

B♭ Cl.

f

2+2+3

16

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

D.B.

p

2+2+3

16

Pno.

p

Perc.

16

Shaker

222

21

S

Mezzo

p

The cu - ti - cles of tra - vel are raw, blood - y, chewed down but

21

B \flat Cl.

21

Vln. I

p

Vln. II

Vla.

Vc.

p pizz.

D.B.

p

21

Pno.

21

Perc.

12. Ellis Island Mathematics

25 **3+2+2** **2+2+3**

S

Mezzo

still we are sa - fer here, or so we be - lieve.

3+2+2 **2+2+3**

B \flat Cl.

ff

Vln. I

3+2+2 **2+2+3**

f

Vln. II

f

Vla.

f

Vc.

f

D.B.

f

3+2+2 **2+2+3**

Pno.

f

Perc.

f

The musical score is for a piece titled "12. Ellis Island Mathematics". It features a vocal line (Soprano and Mezzo) and a full instrumental ensemble. The key signature is three sharps (F#, C#, G#). The score is divided into measures, with specific rhythmic patterns (3+2+2 and 2+2+3) indicated above certain measures. The vocal line includes the lyrics "still we are sa - fer here, or so we be - lieve." The instrumental parts include Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. Dynamics such as **ff** (fortissimo) and **f** (forte) are marked. The score is numbered 25 at the beginning of the first measure.

12. Ellis Island Mathematics

29

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

Here in the squall - ing ranks of im - mi - grants,

Cowbell

12. Ellis Island Mathematics

34

S

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

More

the fam - i - ly are cat - tle fear - ing the knack - er's knife. _____

pp

pp

pp

pp

Detailed description: This is a page from a musical score, page 225, for the piece '12. Ellis Island Mathematics'. The score is written for a full orchestra and a vocal ensemble. The vocal parts include Soprano (S), Mezzo-soprano (Mezzo), and Baritone Clarinet (B♭ Cl.). The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into measures, with a rehearsal mark '34' at the beginning of the first measure of each staff. The lyrics for the Mezzo-soprano part are: 'the fam - i - ly are cat - tle fear - ing the knack - er's knife. _____'. The word 'More' is written below the Soprano staff. The piano part has a 'pp' (pianissimo) dynamic marking. The percussion part has a 'pp' (pianissimo) dynamic marking.

12. Ellis Island Mathematics

38

S 3+2+2 2+2+3

feared though are the knives _____ of the horse - men of the steppes, the

Mezzo

B♭ Cl. 3+2+2 2+2+3

Vln. I 3+2+2 2+2+3

Vln. II

Vla. *pp*

Vc. *pp*

D.B. *arco* *pp*

Pno. 3+2+2 2+2+3

Perc. 38

Detailed description: This is a page from a musical score for the piece '12. Ellis Island Mathematics'. The score is written for a large ensemble including vocalists (Soprano and Mezzo), woodwinds (B♭ Clarinet), strings (Violins I and II, Viola, Violoncello, Double Bass), piano, and percussion. The music is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The vocal line for the Soprano part includes the lyrics: 'feared though are the knives _____ of the horse - men of the steppes, the'. The score is divided into measures, with some measures containing complex rhythmic patterns indicated by '3+2+2' and '2+2+3' above the staff. The piano part features a dense texture of chords and arpeggios. The percussion part is marked with a double bar line and a '38' above it, indicating a specific measure or section.

227

[illegible]

12. Ellis Island Mathematics

45

3+2+2 2+2+3 3+2+2 (♩=♩)

S

Mezzo

p

The fam - i - ly tries on ___ new

B♭ Cl.

45

3+2+2 2+2+3 3+2+2 (♩=♩)

Vln. I

45

3+2+2 2+2+3 3+2+2 (♩=♩)

f

Vln. II

f

p

Vla.

f

p

Vc.

f

p

D.B.

f

p

Pno.

45

3+2+2 2+2+3 3+2+2 (♩=♩)

f

p

Perc.

45

f

Detailed description: This page contains a musical score for a piece titled '12. Ellis Island Mathematics'. The score is written for a large ensemble, including vocalists (Soprano, Mezzo), woodwinds (B♭ Clarinet), strings (Violins I & II, Viola, Violoncello, Double Bass), piano, and percussion. The music is in 9/8 time and features a key signature of two sharps (F# and C#). The score is divided into measures, with some measures containing complex rhythmic patterns indicated by numbers like '3+2+2' and '2+2+3'. Dynamics such as *f* (forte) and *p* (piano) are used throughout. The vocal parts have lyrics: 'The fam - i - ly tries on ___ new'. The percussion part features a complex rhythmic pattern in the first measure, followed by a series of eighth notes in the second measure.

12. Ellis Island Mathematics

50

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

names as cas - i - ly _____ as a la - dy of means tries on a hat at the mil - li - ner's.

The musical score is for the piece 'Ellis Island Mathematics'. It features a vocal line with lyrics and a full orchestral accompaniment. The vocal parts include Soprano (S), Mezzo-soprano (Mezzo), and Baritone Clarinet (B \flat Cl.). The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is written in 3/4 time with a key signature of two sharps (F# and C#). The vocal line begins with the lyrics 'names as cas - i - ly _____ as a la - dy of means tries on a hat at the mil - li - ner's.' The instrumental parts provide a rich harmonic and rhythmic background for the vocal melody.

12. Ellis Island Mathematics

53

3+2+2 2+2+3

S Lev be - comes Lou - is, _____ Lou, _____

Mezzo _____ Ra - chil Rose,

53

3+2+2 2+2+3

B \flat Cl.

53

3+2+2 2+2+3

Vln. I

Vln. II

Vla.

Vc. pizz. arco

D.B. pizz.

53

3+2+2 2+2+3

Pho.

53

Perc.

Detailed description: This is a page from a musical score for the piece 'Ellis Island Mathematics'. The page contains ten staves. The first two staves are for vocal parts: Soprano (S) and Mezzo. The Soprano staff has lyrics: 'Lev be - comes Lou - is, _____ Lou, _____'. The Mezzo staff has lyrics: 'Ra - chil Rose,'. The next three staves are for woodwinds: B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), and Violin II (Vln. II). The following three staves are for strings: Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Vc. and D.B. staves have 'pizz.' (pizzicato) markings. The next staff is for Piano (Pho.), which has a grand staff (treble and bass clef). The final staff is for Percussion (Perc.). Above the vocal staves and the woodwind/sting staves, there are tempo or rehearsal markings: '53' at the beginning of the first vocal staff, and '3+2+2' and '2+2+3' above the woodwind and string staves. The key signature is three sharps (F#, C#, G#). The time signature is 7/8.

231

57

S

A - ron Har - ry,

Mezzo

My fa - ther, Wolf, turned in - to Will.

57

B \flat Cl.

57

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

57

Perc.

3+2+2

2+2+3

3+2+2

2+2+3

3+2+2

2+2+3

3+2+2

2+2+3

pp

pp

pp

f

12. Ellis Island Mathematics

62

3+2+2 2+2+3 3+2+2

S Is it Yol - in,

Mezzo Jo - lin,

62

3+2+2 2+2+3 3+2+2

B \flat Cl.

62

3+2+2 2+2+3 3+2+2

Vln. I *pp*

Vln. II

Vla.

Vc.

D.B.

62

3+2+2 2+2+3 3+2+2

Pho.

62

Perc.

The musical score is for a piece titled "12. Ellis Island Mathematics". It features a vocal ensemble consisting of Soprano (S), Mezzo-soprano (Mezzo), and Baritone Clarinet (B \flat Cl.), and a string ensemble including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The score is divided into measures, with specific rhythmic patterns (3+2+2, 2+2+3) indicated above certain measures. The vocal parts have lyrics: "Is it Yol - in," and "Jo - lin,". The instrumental parts include various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo).

12. Ellis Island Mathematics

2+2+3

67

S

Man - i - fest trans - lit - er - a - tions change vow - els, con - so - nants,

Mezzo

Yole?

2+2+3

67

B♭ Cl.

2+2+3

67

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

2+2+3

67

Pno.

Perc.

p

The musical score is for a piece titled "12. Ellis Island Mathematics". It features a vocal line with lyrics and a full instrumental ensemble. The vocal parts (Soprano and Mezzo) have lyrics: "Man - i - fest trans - lit - er - a - tions change vow - els, con - so - nants," and "Yole?". The instrumental parts include B♭ Clarinet, Violin I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is in 2+2+3 time and key of D major. The percussion part includes a piano dynamic marking.

12. Ellis Island Mathematics

71

S

till we all sound A - mer - i - can. _____

Mezzo

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

12. Ellis Island Mathematics

75 *f*

S Till we are all sound A - mer - i - cans, —

Mezzo *f* Till we are all sound A - mer - i - cans, —

B♭ Cl. *f* *subito p*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *subito p*

D.B. *f* *subito p*

Pno. *f* *subito p*

Perc. *f* *subito p*

The musical score is for a piece titled "12. Ellis Island Mathematics". It features a vocal ensemble (Soprano and Mezzo) and a full orchestra. The score begins at measure 75. The vocal parts enter with a forte (*f*) dynamic, singing the lyrics "Till we are all sound A - mer - i - cans, —". The instrumental parts, including B♭ Clarinet, Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion, also enter at measure 75 with a forte (*f*) dynamic. The B♭ Clarinet, Violoncello, Double Bass, Piano, and Percussion parts include a dynamic shift to *subito p* (suddenly piano) at a later measure. The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature.

12. Ellis Island Mathematics

80 *f*

S On - ly Jew - ish by ex - tract - ion, at - trac - tion, sub - trac - tion, ex - tract - ion, at - trac - tion,

Mezzo *f*
ex - tract - ion, at - trac - tion, sub - trac - tion, ex - tract - ion, at -

B \flat Cl.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

Pno.

Perc. 80

The musical score is for a piece titled "12. Ellis Island Mathematics". It features a vocal line with lyrics and a full instrumental ensemble. The vocal parts (Soprano and Mezzo) enter at measure 80 with a forte (*f*) dynamic. The instrumental parts include B \flat Clarinet, Violin I and II (piano *p*), Viola (piano *p*), Violoncello (piano *p*), Double Bass, Piano, and Percussion. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score shows measures 80 through 83. The vocal line consists of a series of eighth and quarter notes with lyrics. The instrumental parts provide harmonic support with various rhythmic patterns, including sixteenth notes and eighth notes. The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand. The percussion part includes a snare drum pattern and a cymbal pattern.

12. Ellis Island Mathematics

84

S

sub - trac - tion, ex - tract - ion, at - trac - tion, sub - trac - tion, *ff* Ell - is Is - land

Mezzo

trac - tion, sub - trac - tion, ex - tract - ion, at - trac - tion, sub - trac - tion, *ff* Ell - is Is - land

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

The musical score is for a piece titled '12. Ellis Island Mathematics'. It features a vocal ensemble consisting of Soprano (S) and Mezzo-soprano (Mezzo), and a full orchestra. The score begins at measure 84. The vocal parts have lyrics: 'sub - trac - tion, ex - tract - ion, at - trac - tion, sub - trac - tion, Ell - is Is - land'. The instrumental parts include B \flat Clarinet, Violin I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo). The percussion part includes a snare drum and a bass drum.

12. Ellis Island Mathematics

88

3+2+2 2+2+3 3+2+2 *f* 2+2+3 3+2+2

S
math - e - mat - ics. Ell - is Is - land math - e - mat - ics.

Mezzo
math - e - mat - ics. Ell - is Is - land math - e - mat - ics.

88

3+2+2 2+2+3 3+2+2 2+2+3 3+2+2

B♭ Cl.
ff *f*

88

3+2+2 2+2+3 3+2+2 2+2+3 3+2+2

Vln. I
ff *f*

Vln. II
ff *f*

Vla.
ff

Vc.
ff *f*

D.B.
ff *f*

88

3+2+2 2+2+3 3+2+2 2+2+3 3+2+2

Pno.
ff *f*

88

Perc.
ff *f*

Detailed description: This is a page from a musical score for the piece 'Ellis Island Mathematics'. The page contains staves for Soprano (S), Mezzo-soprano (Mezzo), B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The music is in 3/4 time and features complex rhythmic patterns indicated by '3+2+2' and '2+2+3' above various staves. Dynamic markings include *ff* (fortissimo) and *f* (forte). The vocal parts have lyrics: 'math - e - mat - ics. Ell - is Is - land math - e - mat - ics.' The percussion part features a complex rhythmic pattern with accents.

12. Ellis Island Mathematics

93

2+2+3 3+2+2 *ff* 2+2+3 3+2+2

S

Mezzo

Ell - is Is - land math - e - mat - ics.

93

2+2+3 3+2+2 2+2+3 3+2+2

B♭ Cl.

93

2+2+3 3+2+2 *ff* 2+2+3 3+2+2 *sfz*

Vln. I

Vln. II

Vla.

Vc.

D.B.

93

2+2+3 3+2+2 *ff* 2+2+3 3+2+2 *sfz*

Pno.

Perc.

ff *sfz*

13. Will

With anger ♩. = 64

Soprano

Clarinet in B \flat

Violin I

Violin II

Viola

Cello

Double Bass

Piano

Cymbal
Snare Drum
Kick Drum

p

p

p

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13. Will

5

S

f

The past will

B♭ Cl.

5

Vln. I

pizz.

p

Vln. II

pizz.

f

Vla.

pizz.

f

Vc.

f

D.B.

f

Pho.

5

Perc.

f

Detailed description: This musical score is for a piece titled '13. Will'. It features a vocal line (S) and several instrumental parts. The vocal line begins with a rest, followed by the lyrics 'The past will' under a forte (*f*) dynamic. The instrumental parts include B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The strings (Vln. I, Vln. II, Vla., Vc., D.B.) play a pizzicato (pizz.) pattern. The piano (Pho.) and percussion (Perc.) parts are marked with a forte (*f*) dynamic. The score is written in 4/4 time and includes various musical notations such as rests, notes, and dynamic markings.

13. Will

9
S not lie bur - ied. Lit - tle bones and teeth 10/8

9
B♭ Cl. 10/8

9
Vln. I 10/8

9
Vln. II 10/8

9
Vla. 10/8

9
Vc. 10/8

9
D.B. 10/8

9
Pno. 10/8

9
Perc. 10/8

13. Will

3+2+2+3

S

har - rowed from grave's soil tell dif - ferent tales. _____

B♭ Cl.

p

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

D.B.

p

Pho.

p

Perc.

p

Detailed description: This is a page of a musical score for a piece titled '13. Will'. The score is written for a vocal soloist (S) and a chamber orchestra. The vocal part has lyrics: 'har - rowed from grave's soil tell dif - ferent tales.' The instrumental parts include B♭ Clarinet, Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is divided into two systems. The first system covers measures 13 to 16, and the second system covers measures 17 to 20. The time signature changes from 10/8 to 6/8. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p for piano). The percussion part uses 'x' marks to indicate specific rhythmic patterns.

13. Will

16

S

My fa - ther's _____ bank box told me,

B♭ Cl.

16

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

D.B.

f

16

Pho.

f

16

Perc.

f

Detailed description: This is a page from a musical score for a piece titled '13. Will'. The page contains staves for a Soprano (S), B-flat Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The Soprano part has lyrics: 'My fa - ther's _____ bank box told me,'. The instrumental parts include a B-flat Clarinet part with rests, and string parts (Vln. I, Vln. II, Vla., Vc., D.B.) and piano/percussion parts starting at measure 16. The piano part features a dense, rhythmic texture with many beamed sixteenth notes. The percussion part has a similar rhythmic pattern. Dynamics like *f* (forte) are indicated for several parts.

13. Will

20 3+2

S in a pa - per signed by his own hand, the name quite clear - ly:

20 3+2

B \flat Cl.

20 3+2

Vln. I

Vln. II

Vla.

Vc.

D.B.

20 3+2

Pho.

20

Perc.

The musical score for '13. Will' consists of eight staves. The vocal part (S) begins at measure 20 with the lyrics 'in a pa - per signed by his own hand, the name quite clear - ly:'. The instrumental parts include B \flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The score features a 3+2 time signature change and various musical notations such as accents, slurs, and dynamic markings.

13. Will

24 *p*

S *>*
Wil-liam.

B♭ Cl. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *arco*
pp

Vc. *pp*

D.B. *pp*

Pho. *p*

Perc. *p*

13. Will

28 *p*

S All the years he de-nied — it, that name, that place of

B♭ Cl.

Vln. I arco

Vln. II arco

Vla.

Vc.

D.B.

Pno.

Perc.

The musical score is for a piece titled '13. Will'. It features a vocal line (S) and several instrumental parts. The vocal line begins at measure 28 with a piano (p) dynamic, singing the lyrics 'All the years he de-nied — it, that name, that place of'. The instrumental parts include B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is written in a key signature of three flats (B♭, E♭, A♭) and a common time signature. The vocal line is in a soprano range. The instrumental parts are arranged in a standard orchestral format. The score includes various musical notations such as notes, rests, and dynamic markings.

248

13. Will

f

35

S I so ea - ger for the var - i - ants — with which he lived his life.

B♭ Cl.

35

f

Vln. I

35

f

Vln. II

f

Vla.

f

Vc.

f subito *p*

D.B.

f subito *p*

Pho.

35

f subito *p*

Perc.

35

f subito *p*

13. Will

39

S

In the

B♭ Cl.

Vln. I

p

Vln. II

p *pizz.*

Vla.

p

Vc.

D.B.

Pho.

Perc.

13. Will

43

S mid - dle of my list - en - ing, — death, that

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

Detailed description: This musical score page, numbered 251, contains measures 43 through 46 of a piece titled '13. Will'. The vocal line (Soprano) begins in measure 43 with the lyrics 'mid - dle of my list - en - ing, — death, that'. The instrumental ensemble includes B♭ Clarinet, Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The piano part features a dense texture of sixteenth-note chords in the right hand and sustained chords in the left hand. The percussion part consists of a steady eighth-note pattern. The score concludes in measure 46 with a key signature change to D major, indicated by two sharps on the piano part.

13. Will

47 *p*

S old in - ter - rup - ter, with the un - kind - ness of all co - ro - ners, — re - vealed his

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

47 *pp*

Pno.

47

Perc.

The musical score is arranged in a system with seven staves. The vocal staff (S) is at the top, followed by B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Below these is the Piano (Pno.) with grand staff notation, and the Percussion (Perc.) staff at the bottom. The vocal line begins at measure 47 with a piano (*p*) dynamic, singing 'old in - ter - rup - ter, with the un - kind - ness of all co - ro - ners, — re - vealed his'. The instrumental parts for B♭ Cl., Vln. I, Vln. II, Vla., Vc., and D.B. are mostly rests in measure 47. The Piano part begins at measure 47 with a pianissimo (*pp*) dynamic, playing a rhythmic accompaniment. The Percussion part is also mostly rests in measure 47.

13. Will

52

S

third name to me. _____ Not Wil-liam, not Will, but Wolf.

52

B \flat Cl.

pp

52

Vln. I

pp

sfz

Vln. II

pp arco

sfz

Vla.

pp

sfz

Vc.

pp

sfz

D.B.

sfz

52

Pno.

52

Perc.

p

sfz

58 *pp* 13. Will *ff*

S Wolf. Wolf.

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc. *p*

D.B.

Pho. *p*

Perc. *p*

13. Will

13. Will

69

S

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

10/8

This musical score is for a piece titled '13. Will'. It is written for a full orchestra and a soloist. The score is in 10/8 time, as indicated by the '10/8' time signature at the end of each staff. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. The instruments and their parts are as follows:

- S (Soloist):** The soloist part is mostly silent, with a few notes in the final measure.
- B♭ Cl. (B-flat Clarinet):** The B-flat Clarinet part starts with a series of eighth notes, followed by a half note, and then a quarter note.
- Vln. I (Violin I):** The Violin I part starts with a series of eighth notes, followed by a half note, and then a quarter note.
- Vln. II (Violin II):** The Violin II part starts with a series of eighth notes, followed by a half note, and then a quarter note.
- Vla. (Viola):** The Viola part starts with a series of eighth notes, followed by a half note, and then a quarter note.
- Vc. (Violoncello):** The Violoncello part starts with a series of eighth notes, followed by a half note, and then a quarter note.
- D.B. (Double Bass):** The Double Bass part starts with a series of eighth notes, followed by a half note, and then a quarter note.
- Pho. (Piano):** The Piano part starts with a series of eighth notes, followed by a half note, and then a quarter note.
- Perc. (Percussion):** The Percussion part starts with a series of eighth notes, followed by a half note, and then a quarter note.

13. Will

73 3+2+2+3

S

And so at

73 3+2+2+3

B♭ Cl.

f

73 3+2+2+3

Vln. I

f

Vln. II

f

Vla.

Vc.

D.B.

73 3+2+2+3

Pho.

73

Perc.

13. Will

77

S last I know that _ sto - ry, _ my old

77

B♭ Cl.

77

Vln. I

Vln. II

Vla.

Vc.

D.B.

77

Pho.

77

Perc.

The musical score for '13. Will' consists of several staves. The vocal part (S) begins at measure 77 with the lyrics 'last I know that _ sto - ry, _ my old'. The instrumental parts include B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes. The percussion part has a steady, rhythmic pattern. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) provide a harmonic and rhythmic foundation for the vocal line.

13. Will

81

S

wolf, white a - gainst the Rus - sian Snows, the crack - ing of

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

13. Will

85

S

his bones, the stretch-ing sin-ews, the coarse hair grow-ing bold-ly on the bel-ly, be-low the

85

B♭ Cl.

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

85

Pho.

85

Perc.

The musical score for '13. Will' consists of several staves. The vocal part (S) begins at measure 85 with the lyrics 'his bones, the stretch-ing sin-ews, the coarse hair grow-ing bold-ly on the bel-ly, be-low the'. The instrumental parts include B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The piano part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The percussion part has a steady, rhythmic accompaniment.

13. Will

89 *ff*

S eye, _____ Why, _____ grand - fa - ther,

B♭ Cl.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Pho. *ff*

Perc. *ff*

The musical score for '13. Will' begins at measure 89. The vocal part (S) features a melodic line with lyrics 'eye, _____ Why, _____ grand - fa - ther,'. The instrumental ensemble, including B♭ Clarinet, Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion, provides a rhythmic and harmonic accompaniment. The score is marked with a forte (ff) dynamic throughout the section. The piano part features a complex, fast-moving melodic line in the right hand and a more rhythmic accompaniment in the left hand. The percussion part consists of a steady, rhythmic pattern.

13. Will

93

S — my child - ren cry, what great teeth you have, —

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

93

93

The musical score for '13. Will' is a multi-staff orchestral and vocal composition. It begins at measure 93. The vocal part (S) features a melody with lyrics: '— my child - ren cry, what great teeth you have, —'. The instrumental parts include B♭ Clarinet, Violin I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The piano part has a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The percussion part features a steady, rhythmic pattern with 'x' marks indicating specific hits or accents. The score is written in a key with one sharp (F#) and a common time signature (C). The vocal line is in a soprano range, and the instrumental parts cover a wide range of frequencies from low bass to high treble.

13. Will

The musical score for 'The Rose Tree' is presented in a standard orchestral format. The vocal soloist (S) has a melody with lyrics in French. The instrumental ensemble includes a B♭ Clarinet, Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is in 3/4 time and features a key signature of one sharp (F#). The vocal melody is in French, with lyrics: 'be - fore he de - vous them as he de'. The instrumental parts are written in treble and bass staves, with dynamics such as *p* (piano) and *arco* (arco) indicated. The percussion part includes a snare drum and a cymbal, with a dynamic of *p* (piano) indicated.

13. Will

100

S

voured me, _____ all of me, _____

B \flat Cl.

100

Vln. I

Vln. II

Vla.

Vc.

D.B.

100

Pho.

100

Perc.

Detailed description: This is a page from a musical score for a piece titled '13. Will'. The score is written for a vocal soloist (S) and a full orchestra. The vocal part has lyrics 'voured me, _____ all of me, _____'. The instrumental parts include B \flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The score is marked with a tempo of 100. The key signature has two sharps (F# and C#). The vocal part is in treble clef. The B \flat Cl. is in treble clef. The Vln. I and Vln. II are in treble clef. The Vla. is in alto clef. The Vc. and D.B. are in bass clef. The Pho. is in grand staff (treble and bass clef). The Perc. is in a single line with a percussion clef. The score is divided into three measures. The first measure shows the vocal part starting with a note on F#4, followed by a rest. The B \flat Cl. has a whole note on F#4. The Vln. I and Vln. II have a whole note on F#4. The Vla. has a half note on F#3. The Vc. and D.B. have a half note on F#2. The Pho. has a half note on F#3. The Perc. has a half note on F#2. The second measure shows the vocal part with a rest. The B \flat Cl. has a whole note on F#4. The Vln. I and Vln. II have a whole note on F#4. The Vla. has a half note on F#3. The Vc. and D.B. have a half note on F#2. The Pho. has a half note on F#3. The Perc. has a half note on F#2. The third measure shows the vocal part with a note on F#4. The B \flat Cl. has a whole note on F#4. The Vln. I and Vln. II have a whole note on F#4. The Vla. has a half note on F#3. The Vc. and D.B. have a half note on F#2. The Pho. has a half note on F#3. The Perc. has a half note on F#2.

13. Will

103

S bones and blood, _____

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

13. Will

106

S

all of my life. all of my life.

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pho.

Perc.

13. Will

[illegible]

13. Will

115

S

115

B♭ Cl.

115

Vln. I

Vln. II

Vla.

Vc.

D.B.

115

Pno.

115

Perc.

14. Round Frame (III)

[illegible]

14. Round Frame (III)

S
 Mezzo
 B♭ Cl.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.
 Phn.
 Perc.

The score is written for a chamber ensemble and includes the following parts: Soprano (S), Mezzo-soprano (Mezzo), B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Phn.), and Percussion (Perc.). The music is in 7/4 time and consists of four measures. The key signature has one sharp (F#). The vocal parts (S and Mezzo) have a melodic line in the second measure, marked with a 4-measure rest in the first measure. The instrumental parts (B♭ Cl., Vln. I, Vln. II, Vla., Vc., D.B., Phn., and Perc.) have a melodic line in the second measure, marked with a 4-measure rest in the first measure. The piano part (Phn.) has a melodic line in the third measure, marked with a 5-measure rest in the first measure. The percussion part (Perc.) has a melodic line in the second measure, marked with a 4-measure rest in the first measure. The dynamics are marked *p* (piano) for the vocal parts, *f* (forte) for the piano part, and *arco* for the violin and viola parts.

14. Round Frame (III)

Musical score for "14. Round Frame (III)". The score includes the following parts:

- S** (Soprano): Treble clef, 8-measure rest.
- Mezzo** (Mezzo-soprano): Treble clef, 8-measure rest.
- B♭ Cl.** (B-flat Clarinet): Treble clef, key signature of one sharp (F#), 8-measure rest.
- Vln. I** (Violin I): Treble clef, 8-measure rest.
- Vln. II** (Violin II): Treble clef, 8-measure rest.
- Vla.** (Viola): Bass clef, 8-measure rest.
- Vc.** (Violoncello): Bass clef, active melodic line with eighth and sixteenth notes, including slurs and ties.
- D.B.** (Double Bass): Bass clef, mostly rests, with a melodic phrase starting in measure 4 marked with a *p* (piano) dynamic.
- Pno.** (Piano): Grand staff (treble and bass clefs), active melodic line in the right hand with slurs and ties, while the left hand has rests.
- Perc.** (Percussion): Percussion clef, 8-measure rest.

14. Round Frame (III)

This musical score is for the piece "14. Round Frame (III)". It is written for a vocal ensemble and a chamber orchestra. The score consists of the following parts:

- S (Soprano):** Vocal line, mostly resting with a final measure in 5/4 time.
- Mezzo:** Vocal line, mostly resting with a final measure in 5/4 time.
- B♭ Cl. (B-flat Clarinet):** Instrumental line, featuring a triplet in the final measure of the 5/4 section.
- Vln. I (Violin I):** Instrumental line, featuring a five-measure rest followed by a melodic phrase in 5/4 time.
- Vln. II (Violin II):** Instrumental line, featuring a five-measure rest followed by a melodic phrase in 5/4 time.
- Vla. (Viola):** Instrumental line, featuring a five-measure rest followed by a melodic phrase in 5/4 time.
- Vc. (Violoncello):** Instrumental line, featuring a five-measure rest followed by a melodic phrase in 5/4 time.
- D.B. (Double Bass):** Instrumental line, featuring a five-measure rest followed by a melodic phrase in 5/4 time.
- Pho. (Piano):** Instrumental line, featuring a five-measure rest followed by a melodic phrase in 5/4 time.
- Perc. (Percussion):** Instrumental line, mostly resting with a final measure in 5/4 time.

The score is marked with a rehearsal mark *13* at the beginning of the vocal and instrumental staves. The time signature changes from 4/4 to 5/4 in the final measure of the vocal and instrumental staves.

14. Round Frame (III)

18

S

Mezzo

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

18

18

p

Would I go there now,

sul pont.

pp

pp

Detailed description: This is a page from a musical score for a symphony or opera. It features ten staves, each labeled with an instrument or voice part on the left. The parts are: Soprano (S), Mezzo-soprano (Mezzo), B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score begins at measure 18, indicated by a '18' above the first staff. The Soprano and Mezzo-soprano parts have lyrics: 'Would I go there now,'. The Mezzo-soprano part has a dynamic marking of *p*. The Viola part has a dynamic marking of *pp* and a 'sul pont.' instruction. The Double Bass part has a dynamic marking of *pp*. The Piano and Percussion parts are marked with rests. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

14. Round Frame (III)

23

S

Mezzo

when E - kat - er - i - no - slav no lon - ger ex - ists;

23

B \flat Cl.

23

Vln. I

Vln. II

Vla.

Vc.

D.B.

23

Pno.

23

Perc.

The musical score is for a piece titled '14. Round Frame (III)'. It features a vocal line with Soprano (S) and Mezzo-soprano (Mezzo) parts, and an instrumental ensemble. The vocal parts have lyrics: 'when E - kat - er - i - no - slav no lon - ger ex - ists;'. The instrumental parts include B \flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is written in 4/4 time and consists of 23 measures. The key signature has one sharp (F#). The vocal parts have a melodic line with a triplet of eighth notes in measure 23. The instrumental parts have a rhythmic pattern of eighth notes and quarter notes, with a triplet of eighth notes in measure 23. The piano part has a melodic line with a triplet of eighth notes in measure 23. The percussion part has a rhythmic pattern of eighth notes and quarter notes, with a triplet of eighth notes in measure 23.

14. Round Frame (III)

27

S Go and see what Cos - sacks, Cher - no - byl could not con - quer,

Mezzo

Hit - ler,

27

B \flat Cl.

27

Vln. I

Vln. II

pizz.

Vla.

Vc.

D.B.

27

Pho.

27

Perc.

The musical score is for a piece titled '14. Round Frame (III)'. It features a vocal ensemble consisting of Soprano (S), Mezzo (Mezzo), and Bass Baritone (B \flat Cl.). The vocal parts are written in treble clef with a key signature of one sharp (F#). The lyrics are: 'Go and see what Cos - sacks, Cher - no - byl could not con - quer, Hit - ler,'. The instrumental ensemble includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pho.), and Percussion (Perc.). The instrumental parts are written in various clefs: Violin I and II in treble clef, Viola in alto clef, Violoncello and Double Bass in bass clef, Piano in grand staff (treble and bass clefs), and Percussion in a single line. The score is divided into three measures, each starting with a measure number '27'. The vocal parts have lyrics under the first measure of each measure. The instrumental parts have various musical notations, including notes, rests, and articulation marks like 'pizz.' (pizzicato) for the Viola.

14. Round Frame (III)

30

S

Mezzo

that lit-tle shet-tl — my fa-ther a-lone de-stroyed — by ne-ver speak-ing its name?

30

B♭ Cl.

30

Vln. I

Vln. II

Vla.

Vc.

D.B.

30

Pno.

30

Perc.

The musical score is for a piece titled '14. Round Frame (III)'. It features a vocal line (Soprano and Mezzo) and an instrumental ensemble. The vocal line includes lyrics: 'that lit-tle shet-tl — my fa-ther a-lone de-stroyed — by ne-ver speak-ing its name?'. The instrumental parts include B♭ Clarinet, Violins I and II, Viola, Violoncello, Double Bass, Piano, and Percussion. The score is marked with a '30' at the beginning of each system, indicating a measure number. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line is in treble clef, and the instrumental parts are in their respective clefs. The piano part is in treble and bass clefs. The percussion part is in a single line with a drum symbol.

14. Round Frame (III)

[illegible]

14. Round Frame (III)

38 *f*

S No, I shall stay here at home, in - stead, — *p*

Mezzo ga - zing back at the boy

38

B♭ Cl.

38

Vln. I

Vln. II

Vla.

Vc.

D.B.

38

Pno.

38

Perc.

The musical score is for a piece titled '14. Round Frame (III)'. It features a vocal duet between a Soprano (S) and a Mezzo-soprano (Mezzo), with an orchestral accompaniment. The score begins at measure 38. The Soprano part starts with a forte (*f*) dynamic, singing 'No, I shall stay here at home, in - stead, —'. The Mezzo-soprano part enters later with a piano (*p*) dynamic, singing 'ga - zing back at the boy'. The orchestral parts include B♭ Clarinet (B♭ Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The Piano part has a melodic line in the right hand starting at measure 38. The Double Bass part has a low, sustained line. The Percussion part is marked with a double bar line, indicating it is silent for this section. The score is written in a key signature of one sharp (F#) and a common time signature (C).

14. Round Frame (III)

accel.

43

S

whis-per to him, through him, dare him whis-per

Mezzo

who stares at me, whis-per to him, through him, dare him, whis-per to him,

accel.

43

B♭ Cl.

accel.

43

Vln. I

Vln. II

Vla.

Vc.

p

D.B.

accel.

43

Pho.

43

Perc.

The musical score is for a piece titled '14. Round Frame (III)'. It features a vocal ensemble consisting of Soprano (S) and Mezzo (Mezzo), and a full orchestra. The score is divided into systems. The first system includes the vocal parts and the B♭ Clarinet (Cl.). The second system includes the Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The third system includes the Piano (Pho.) and Percussion (Perc.). The tempo is marked 'accel.' (accelerando) at the beginning of the first system and again at the beginning of the third system. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The vocal parts have lyrics: Soprano: 'whis-per to him, through him, dare him whis-per'; Mezzo: 'who stares at me, whis-per to him, through him, dare him, whis-per to him,'. The piano part has a dynamic marking of 'p' (piano) in the first system. The percussion part is marked with a double bar line and a vertical line, indicating a specific rhythmic pattern.

14. Round Frame (III)

48

S to him, through him, dare him

Mezzo — through him, dare him,

B \flat Cl.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B.

Pno.

Perc.

The musical score is for a piece titled '14. Round Frame (III)'. It features a vocal duet between a Soprano (S) and a Mezzo-soprano (Mezzo), and an orchestral accompaniment. The vocal parts have lyrics: 'to him, through him, dare him'. The instrumental parts include B \flat Clarinet (B \flat Cl.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The score is in 6/4 time and starts at measure 48. The vocal parts have a melodic line with some rests. The instrumental parts have a rhythmic pattern of eighth and sixteenth notes. The piano and percussion parts are mostly rests, with some activity in the percussion part at the end of the section.

14. Round Frame (III)

50 *f* *rit.*

S "Tell me the sto - ry of E - kat - er - in - o - slav," _____

Mezzo *f* "Tell me the sto - ry of E - kat - er - in - o - slav," _____

B♭ Cl. *rit.*

Vln. I *rit.* 5 *p*

Vln. II 5 *p*

Vla. 5 *p*

Vc.

D.B.

Pno. *rit.* 5

Perc. 50

14. Round Frame (III)

53 *rubato* *p* *ff*

S the pic-ture it-self _____ speaks. _____

Mezzo *p* *ff*

till one day _____ speaks. _____

53 *rubato* *f*

B♭ Cl.

53 *rubato*

Vln. I

Vln. II

Vla.

Vc.

D.B.

53 *rubato*

Pno.

53

Perc.

The musical score is for a piece titled '14. Round Frame (III)'. It features a vocal ensemble consisting of Soprano (S), Mezzo (Mezzo), and Bass (B♭ Cl.). The vocal parts are written in treble clef with a key signature of one sharp (F#). The Soprano part begins with a measure of rest, followed by a melodic line starting on G4, moving up stepwise to D5, then a half note on D5, and a final half note on G5. The Mezzo part begins with a measure of rest, followed by a melodic line starting on G4, moving up stepwise to D5, then a half note on D5, and a final half note on G5. The Bass part begins with a measure of rest, followed by a melodic line starting on G4, moving up stepwise to D5, then a half note on D5, and a final half note on G5. The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). The Piano part is written in grand staff (treble and bass clefs) with a key signature of one sharp. The Percussion part is written in a single staff. The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *f* (forte), as well as the tempo marking *rubato*. The score is divided into measures by vertical bar lines, and the measures are numbered 53, 54, 55, 56, 57, and 58.

14. Round Frame (III)

59

S

Mezzo

B \flat Cl.

ff

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

D.B.

ff

Pho.

ff

Perc.

59

APPENDIX B
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November 25, 2013

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Eric Pazdziora
28B Aspen Drive
Greensboro, NC 27409

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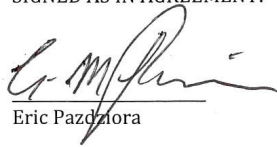
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Eric Pazdziora

4/4/14
Date